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INCOMING

MESSAGE

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DEPARTMENT OF THE ARMY
STAFF COMMUNICATIONS OFFICE

~~CONFIDENTIAL~~
PRIORITY

PARAPHRASE NOT REQUIRED

JAN 19 1951

FROM: COARMYSIX SFRAN CALIF

TO : DEPTAR WASH DC FOR G2 PASS TO CSIGO FOR SIGSS

NR : AMGBI-CI 01021 11 JAN 51

Urmsg dtd 3 Jan 1951 and urmsg WAR 99472 and ltr SIGSS OCSIGO 26 Dec 50 Arthur Arthur born 24 June 1911, Canada, acquired US citizenship US Federal Dist Court La Cal 23 Jan 1942. Usually reliable sources states Arthur Arthur is former Communist Party member who claims to have broken from all communist affiliations. FBI check reveals motion picture industry council affiliated with several leftist orgns but no derogatory info on Arthur. Officials of MPIC are Ronald Reagan, chairman, Joy Brewer, cochairmen and Arthur Arthur exec secy. MPIC allegedly CP infiltrated. Investigation continues.

DECLASSIFIED Army letter
ON 10/3/91 #294,116
10/23/91 9803 RDD/KFA
5-8-95 SP12BTJ6CM

FBI info only
INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12/8/96 BY SSA9803RDD/KFA
90S, 193

ACTION: SIG

INFO : G2

DA IN 9527 (12 Jan 51) DTG: 111910Z mlm/T

61 FEB 12 1951

INDEXED - 6

NOT RECORDED
6 JAN 30 1951

155 JAN 12 51

Ronald Reagan-5385

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OCS FORM 270-1
1 JAN 50

REPLACES DA SCO FORM 22-3, 15 JAN 49, WHICH MAY BE USED. ☆ U. S. GOVERNMENT PRINTING OFFICE : 1950—O—868129

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, Los Angeles

SUBJECT: COMPIC
INTERNAL SECURITY - C

DATE: January 2, 1951

On December 12, 1950 Mr. DORE SCHARY, Managing Director, Metro-Goldwyn-Mayer Studios, Culver City, California, came to the office by appointment and was interviewed by me in the presence of SA GEORGE D. THOMSON. It should be noted that SCHARY is second in command at MGM only to LOUIS B. MAYER in connection with the production of all movies made at that studio.

SCHARY advised at the outset that MGM at this time is very concerned that they do not hire any members of the Communist Party or Communist sympathizers in connection with any film production. SCHARY pointed out that recently BETSY BLAIR, wife of GENE KELLY, movie star, had been selected for a small part in a picture. Prior to this selection KELLY personally had assured SCHARY that his wife entertained no Communist sympathies. After she had been hired for the part, however, information came to SCHARY that she had participated in a meeting sponsored by the Arts, Sciences & Professions Council to protest the book "Red Channels." Thereafter, BLAIR was notified that she was being released from her commitment. Shortly thereafter, GENE KELLY came to see SCHARY and protested concerning this action. KELLY advised that his wife was willing to sign an oath concerning her loyalty and had not realized the political nature of the ASP meeting. SCHARY advised that after talking with BETSY BLAIR and making certain inquiries of his own, that he had rehired BETSY BLAIR for the part in the movie, having obtained authority to do so from New York. SCHARY pointed out that in the course of his conversations with BLAIR he had arranged to have her execute an affidavit concerning her loyalty.

SCHARY stated that it was extremely difficult for men in positions such as his to know what action should be taken concerning a particular individual. He pointed out that although he knew many prominent individuals in the industry well and could vouch for their loyalty, he found it difficult in a case such as the one involving BETSY BLAIR as to what action he should take. He inquired if there was any assistance the Bureau could give him in matters of this nature. He was advised, of course, of the confidential nature of Bureau files and stated that he could readily understand the reason for the Bureau's role.

SCHARY then stated that many prominent individuals in the movie industry have been attacked as Communists and that it has greatly hurt their

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100-15732

Ronald Reagan-5386

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INDEXED - 20

JAN 2 1951

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Director, FBI

reputations. SCHARY cited as an example a book, "Red Treason in Hollywood", put out by MYRON C. FAGAN, of the Cinema Educational League, in which SCHARY himself is cited as a Communist. SCHARY pointed out that on an inside cover of the book was a photograph of the Director and that many people on a casual reading gained the impression that the Director was endorsing the book. I pointed out immediately to Mr. SCHARY that the Director's picture was placed in this booklet completely without Mr. HOOVER's authority and that I had personally discussed this matter with FAGAN and insisted that he withdraw the picture from the books which has been done. I further advised Mr. SCHARY that FAGAN has no connection whatsoever, directly or indirectly, with the FBI.

SCHARY stated that a prominent personality such as DANNY KAYE is referred to in FAGAN's book as a Communist. SCHARY stated that he knows DANNY KAYE very well and that he is no more political than the draperies hanging on the wall. SCHARY advised that he had considered bringing suit against FAGAN and had discussed the matter with Attorney MANUAL SILVERBERG. SILVERBERG had recommended that he not dignify FAGAN by bringing suit against him, and accordingly, SCHARY stated he had taken no action.

SCHARY stated that in 1947 when the House Committee on Un-American Activities had scheduled hearings concerning Communist infiltration of the motion picture industry, ADRIAN SCOTT, EDWARD DMYTRYK and BARTLEY CRUM had approached him at RKO Studios where he was then associated, concerning these hearings. SCOTT, DMYTRYK and CRUM argued to SCHARY that this hearing was the wrong way to approach the Communist situation in Hollywood. SCHARY stated that pointed out to them that those who were not Communists have nothing to hide, d that he could offer them no support in opposition to the hearing. At this int EDWARD DMYTRYK stated that he was willing to sign an affidavit that he was not then a member of the Communist Party.

SCHARY advised that he was in Washington at the time the House Committee on Un-American Activities hearings were held. He stated that he was present at the hearing when JOHN HOWARD LAWSON, first of the "Hollywood 10" had testified. He advised that he had been acquainted with LAWSON for a period of years knew him to be a very able man who could argue calmly and well under adverse conditions. He said that he, himself, had argued with LAWSON on more than one occasion at various meetings at Hollywood on various issues. He said he was extremely surprised to see LAWSON more or less blow up in the face of the questions asked him and was forced to the conclusion that this was a studied act on the part of LAWSON to create a definite impression. He said shortly thereafter the Committee for the First Amendment was formed and a number of Hollywood celebrities, including JOHN HUSTON, JOHN GARFIELD and HUMPHREY BOGART, went on to protest the action of the House Committee. Shortly after the formation of this group representing the Committee for the First Amendment, SCHARY at his hotel room and stated that they

Ronald Reagan-5387

Director, FBI

desired to immediately call a press conference and make a release protesting the action of the House Committee. SCHARY stated that he had pointed out to the representatives who had contacted him that there appeared to be something wrong with the action of men like LAWSON and that he recommended that the representatives of the Committee for the First Amendment take no action; that they were merely being used by the so-called "Hollywood 10." SCHARY advised that the representatives of the Committee for the First Amendment, however, disregarded his advice, made a press release, became involved in various public and private discussion. He said that it was some time later before men like HUMPHREY BOGART and his wife realized that they had been used by the Communists.

At this point SCHARY turned the conversation to the recent publication "Red Channels" published by former FBI Agents concerning individuals in the radio and television industry. In this connection SCHARY pointed out that although specific information is set forth in this book concerning the organizational affiliations of various individuals, the publication has failed miserably because it has failed to state the year in which the individual was a member. SCHARY pointed out that many individuals were active in organizations in 1943, 1944 and 1945 in a period when the United States was allied with Russia, who would no longer under any circumstances consider such an affiliation in 1948, 1949 and 1950. Because of this SCHARY stated that he felt this book did a disservice to many liberals who have no sympathy with Communism.

SCHARY pointed to his own case and stated that in 1945 he, as well as such other well known anti-Communists as RONALD REAGAN had been active in the Hollywood Independent Citizens Committee of Arts, Sciences & Professions. SCHARY stated that it was in 1945 at an open meeting of the organization at which he was present that the Communists definitely took over and that he, as well as others, seeing the turn the organization had taken, dropped out of the organization and no longer had any connection with it. SCHARY recalled that at that time he was one of the individuals from the floor who had opposed certain resolutions and actions by JOHN HOWARD LAWSON.

All of the information set forth above was volunteered by SCHARY and no attempt was made to obtain details concerning any of these allegations other than as specifically noted.

Complete information concerning MYRON C. FAGAN and the Cinema Educational League has previously been furnished to the Bureau.

[redacted] advised that on November 10, 1950 BETSY BLAIR was one of the speakers at a meeting sponsored by the Arts, Sciences & Professions Council protesting the publication "Red Channels." b2 b7D

Director, FBI

SCHARY advised that he had recently submitted a movie script to LOU NICHOLS, Assistant Director at the Bureau, concerning a possible FBI story.

SCHARY in the interview as set forth above, volunteered some information concerning his own political views, and it is felt that prior to coming to the office he must have been aware of the confidential nature of Bureau files and desired to make a statement concerning his own views at this time.

I would view with some reservations Schary's profession of anti-communism now. It is of course not popular nor profitable to be known as fellow travelers now but there "formerly" would be me a question as to their basic sincerity.

K.

Ronald Reagan-5389

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UNITED STATES GOVERNMENT

Director

FROM : SAC, Los Angeles

DATE: December 14, 1950

SUBJECT: COMPIC
INTERNAL SECURITY - C
(Bufile 100-138754)

[redacted]

Enclosed are five copies of the COMPIC report from this office dated December 14, 1950.

Considerable information of interest has been developed over the past thirty days regarding current plans and those apparently behind them in the renewed campaign to free the "Hollywood 10." This is generally set forth in the details under the caption INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE HUAC; however, because of the identities of certain individuals and for additional security of informants, it was necessary to confine a considerable amount of detail and additional information concerning this subject to the administrative section.

You will note, therefore, that pages 2 through 8 are supplemented somewhat more detail at pages 39 through 43.

[redacted]

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ON 8/1/77
SP-8 BTJ JHF 10/11/94
SP12 BTJ and mm
5-805 #249,755

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APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY LETTER(S) DATED 12/27/77 mm

100-138754-69
DEC 19 1950

Ronald Reagan-5390

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

~~CONFIDENTIAL~~ FILE No. 100-15732

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
LOS ANGELES	12/14/50	11/8-12/12/50	MARCUS M. BRIGHT mbh lft jld iep

TITLE HERE ~~ALL INFORMATION CONTAINED~~ EXCEPT ~~OTHERWISE~~ OMPIC

CHARACTER OF CASE

INTERNAL SECURITY - C

~~DECLASSIFIED BY~~ 2 0 4 0

8/1/77

1-4-51 DO NOT DISSEMINATE

SYNOPSIS OF FACTS:

COMMITTEE TO FREE HOLLYWOOD 10 during November formulated plan based on suggestions of DALTON TRUMBO to bring together a select group of "prestige" people in both east and west to form a new and independent committee to work on the current drive to free "The 10" by parole, executive clemency, pardon, or otherwise. Close collaboration maintained with New York ASP in trying to bring about pressure on Administration for this purpose. HERBERT BIBERMAN and EDWARD DMYTRYK have returned to Hollywood and former ~~was principal~~ speaker at local ASP mass meeting December 3rd. Informants advise DMYTRYK may be persona non grata because of his denial of the CP in a statement to press some weeks ago. Private reception for BIBERMAN held December 9 with some 80 handpicked intellectual invitees, each of whom had to bring personal letter to U.S. Parole Board urging favorable consideration for remaining eight of "The 10." Hollywood ASP much concerned over recent publication "RED CHANNELS" and on 11/10/50 staged a public mass meeting in protest. Same organization held two-day convention and membership meeting December 2-3 at which big majority of speakers were persons reliably reported to have CP affiliations. Of some 72 nominees for new ASP Executive Board for coming year, 42 have been identified by informants as having been CP members. All convention speeches tied in current issues in which CP is interested. Informants advise local ASP blundered in dispatching recent floral tribute to arriving Chinese delegation to UN. Collaboration between Hollywood ASP and other communist groups and organizations set out. Motion Picture Industry Council threatened by factional strife over issue of loyalty oath for industry. Movie guilds and crafts generally free of any real communist influence at present time. Certain anti-CP organizations have been vocal but not particularly effective and without any real leadership from the industry itself, although Motion Picture Industry Council did publicly repudiate Hollywood ASP Council recently.

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) 12/13/50

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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INDEXED - 60 #249,755

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Ronald Reagan-5391

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10/11/84

U. S. GOVERNMENT PRINTING OFFICE 16—37952-1

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CONFIDENTIAL Ronald Reagan-5392

LA 100-15732
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DETAILS: AT LOS ANGELES:

All confidential sources designated hereinafter by T symbols are of known reliability unless otherwise stated.

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Ronald Reagan-5393

INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY

BY THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES

"Hollywood 10"

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On the evening of November 21, 1950, a comparatively small gathering was held at the home of Mrs. LESTER (JEANNE) COLE, 1403 North Orange Grove Avenue, Hollywood. JENNE COLE is the wife of screen writer LESTER COLE, one of the "Hollywood 10" and identified by T-3 in 1947 as a member of the Communist Party. Observations by reporting agent on that occasion indicated that five men and four women arrived at the COLE place within a period of one-half hour and remained approximately two hours. SONJA DAHL BIBERMAN was one of several personally identified by agent as among those present. Mrs. BIBERMAN is the wife of artist EDWARD BIBERMAN and the sister-in-law of screen writer HERBERT BIBERMAN of the "Hollywood 10", all three of whom have been identified by T-2 as having been members of the Communist Party in Hollywood for a number of years. It is also noted that according to information furnished by T-1 and T-20, SONJA BIBERMAN is currently coordinating the work of the COMMITTEE TO FREE THE HOLLYWOOD TEN, out of the Headquarters Offices of the Hollywood Arts, Sciences, and Professions Council (hereinafter referred to as the Hollywood ASP), at 158 Crossroads of the World in Hollywood. This is the Committee which was formed last June at the time the "Hollywood 10" were committed to prison and had for its announced purpose to obtain the freedom of the "Hollywood 10" by parole, executive clemency, pardon or otherwise.

It is to be noted that the above meeting at Mrs. COLE's was held a few days before the scheduled release of two of "the ten" who had received six months sentences; namely, HERBERT BIBERMAN and EDWARD DMYTRYK.

On the day following the meeting at COLE's, T-1 reported that the nature of the meeting had been a discussion of various plans for freeing the "Hollywood 10" as well as the various aspects of the activity to be engaged in by the COMMITTEE TO FREE THE HOLLYWOOD TEN in the immediate future. T-1 noted that among those present at the COLE meeting had been SONJA DAHL BIBERMAN and attorneys CHARLES J. KATZ and BEN MARGOLIS. Both KATZ and MARGOLIS are personally known to T-2 who has identified both as having been members of the Communist Party for a number of years. According to this informant, KATZ and MARGOLIS were also part of the battery of defense lawyers which handled the contempt case of "the 10".

T-1 reported that at the meeting, KATZ and MARGOLIS, among others, emphasized the importance of concentrating on a campaign of letters to President TRUMAN asking for executive clemency for "the 10"; at the same time, not forgetting about a plea to the United States Parole Board for a rehearing of the request of "the 10" for parole. It was felt, however, that the request for a rehearing on parole should be secondary to seeking executive clemency. It was urged that this

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campaign be staged between now and Christmas.

T-1 reported that SONJA BIBERMAN indicated that in recent weeks things had been some-what rough for the COMMITTEE TO FREE THE TEN but that "things were starting up again soon"; that they are all excited about having HERBERT BIBERMAN back from prison within a week; at the same time, they are considerably disappointed and aroused over the denial of parole for the rest of "the 10". It was hoped that there might still be a good chance that SAM ORNITZ of "the 10" may yet make parole because of his illness.

T-1 has also reported additional information concerning the future plans for this group which informant obtained from SONJA BIBERMAN herself. The COMMITTEE TO FREE THE TEN has received a letter from DALTON TRUMBO recently in which TRUMBO has suggested certain action and which the Committee is taking under serious consideration. SONJA BIBERMAN has discussed with the National Headquarters of the Arts, Sciences and Professions Council in New York a plan which has been evolved and based on TRUMBO's suggestions. The Committee feels that TRUMBO's suggestions have considerable merit in that it would bring something fresh into the campaign at this time.

The gist of this plan, as outlined by SONJA BIBERMAN to informant, is to bring together a select group of "prestige" people, possibly a dozen or so comprised of national or otherwise well-known individuals in both the East and on the West Coast who would operate completely independent from the COMMITTEE TO FREE THE TEN but who would be a group not only vitally interested in the issues of the case of "the 10" but who would also be disturbed over the disregard of the United States Parole Board in denying the applications for parole of the various members of the ten on an equalization basis.

SONJA BIBERMAN described this new proposed group as being one which would be willing to have their own counsel who could go to Washington and "stir things up" and call on the Attorney General in behalf of "the 10". This new group would outwardly be working entirely on its own and as a completely independent group of outstanding citizens interested merely in the issues of the case.

At the same time, according to SONJA BIBERMAN, the plan calls for those here in Hollywood to work on certain "prestige individuals" to join such a citizens group while the National ASP Headquarters in New York would work on others in the East. This group would be formed on the basis of the plea for executive clemency and or parole or both. According to SONJA BIBERMAN, the main emphasis at this time would be on executive clemency but at the same time include a try for rehearing of the parole applications of "the 10". The COMMITTEE TO FREE THE TEN is hoping that within the next two weeks, it could be determined what they could do with this kind of a proposed special function; meanwhile, and at the same time, the Committee in Hollywood would be out again on a mass campaign for letters and telegrams to be sent to President TRUMAN requesting executive clemency for "the 10". The Committee felt that it would have to hit the entire campaign hard before Christmas in order to take advantage of the sentiment of the Christmas season.

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SONJA BIBERMAN, according to T-1, has indicated that there are those in the New York Office of the National ASP Council who feel that the plea for executive clemency does not have as good a chance as that for a rehearing on the parole applications; however, the attorneys, particularly KATZ and MARGOLIS, at the present time feel that the emphasis should be on the executive clemency plea with secondary pressure being exerted for parole. In connection with these proposed plans, those handling the matter at the New York end had been considering a plan to have a delegation go to Washington to see Attorney General McGRATH and the Parole Board; this delegation to be composed of not more than two or three who might have some influence in Washington. T-1 advised that SONJA BIBERMAN did not specifically identify, if she knew, just who would make up this delegation.

From December 1 to December 4, 1950, JOE JOSEPH, the National Executive Director of the National Council of ASP, was in Los Angeles from New York for the purpose of attending the convention of the Southern California Chapter of the National Council of ASP, which locally were commonly known as the "HOLLYWOOD ASP COUNCIL". JOSEPH was so identified and introduced at the local convention on December 2 and 3 which was attended by reporting agent.

During his stay in Los Angeles JOSEPH resided at the home of GEORGE PEPPER, according to T-1. The latter has been identified by T-2 and T-4 as a long-time member of the Communist Party in Hollywood. T-21 states that PEPPER, in addition to being a member of the Communist Party, has been active in various organizations in Hollywood in the past which were controlled by the Communist Party.

While in Los Angeles, JOSEPH conferred with those chiefly concerned with the Hollywood ASP organization and the COMMITTEE TO FREE THE HOLLYWOOD TEN, according to T-1. Two of the issues on which JOE JOSEPH conferred in non-public discussions with the local heads dealt with the plan to free the "Hollywood 10" and the present developments around the Korean situation.

With reference to the "Hollywood 10", T-1 learned from JOE JOSEPH and others at the Hollywood ASP Office that two documents had been drawn up in New York in accordance with the proposed activity in the immediate future in behalf of "The 10." One of these documents was to be a statement to the United States Board of Parole, reading:

"We wish to urge the Board to reconsider the parole applications of ALVAH BESSIE, LESTER COLE, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, SAMUEL ORNITZ, and DALTON TRUMBO and to give favorable consideration to the parole application of ADRIAN SCOTT. Since two of their associates in the same case have been released, refusal of parole seems particularly unjustified. The interest of justice is not served by forcing them to remain in prison. We believe that the traditional practices of equalizing sentences through parole should operate in these cases and strongly urge immediate and favorable action."

Ronald Reagan-5396

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According to T-1, the above statement was to be included in a letter to all ASP membership and friends, reading as follows:

"Dear Friends:

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I have just learned with considerable indignation that six of the Hollywood ten have been denied parole. As you remember, two of the ten men, by an accident of the court calandar, served sentences of six months while the other eight were given maximum sentences of one year in jail. These two have been released this month but unless the Parole Board hears from interested citizens, it seems apparent that the others will have to serve their full year.

Under ordinary circumstances, there would be scarcely any question that the Parole Board would equalize the sentences of men convicted of the same charge in the same case. That it has seen fit to depart from this strong tradition is dismaying indeed.

Consequently, we are asking a number of people in the arts and professions to urge the Parole Board to reconsider these cases. Will you sign the enclosed statement which does not go into the merits of the case but asks reconsideration on the sole basis of the inequity of the sentences.

Will you be good enough to return the statement to us as quickly as possible so we may send it on to the Parole Board?

Sincerely, "

During the two day convention and general membership meeting of the Hollywood ASP Council December 2-3, 1950, the first day of the convention was given over to adopting a new set of by-laws for the organization and to nominating a slate for election to the Executive Board for the coming year. T-22, who was present at all sessions of the convention, noted that a printed slate of nominees for the new Executive Board had been previously prepared by a Nominating Committee headed by SONJA DAHL BIBERMAN (who has previously been identified above). This slate consisted of the names of fifty-three individuals. In addition to these fifty-three, another nineteen nominees were made verbally from the floor of the meeting, making a total of seventy-two individuals from which an Executive Board of some sixty individuals will be subsequently elected by the ASP general membership by mail vote. T-22 noted that the "Hollywood 10" are well represented on the slate of nominees, these being HERBERT BIBERMAN, JOHN HOWARD LAWSON, ALBERT MALTZ and ADRIAN SCOTT. In addition to these four members of "the ten" themselves, informant notes that GALE SONDERGAARD, the actress wife of HERBERT BIBERMAN, as well as SONJA DAHL BIBERMAN and JEANNE COLE (Mrs. LESTER COLE) were nominated. Furthermore, BEN MARGOLIS and ROBERT W. KENNY, two of the defense counsel for the "Hollywood 10" were also nominees.

Ronald Reagan-5397

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It is noted that of the entire list of some seventy-two nominees from which the new Executive Board will be elected, forty-two have been identified by various reliable sources as having been affiliated with either the Communist Party or the Communist Political Association, or both, in past years.

[T-22 noted that] EDWARD DMYTRYK's name does not appear on the list of nominees of the ASP Executive Board for the coming year, although DMYTRYK was an Executive Board member for the year 1950 just ending. In fact, DMYTRYK's name was not mentioned at any time during the convention. It is recalled that it was EDWARD DMYTRYK of "the 10" who some weeks ago issued a statement through Attorney BARTLEY CRUM, in New York, to the effect that he is not now a member of the Communist Party and was not at the time of the House Un-American Activities hearings in Washington, in October, 1947. As has been previously reported, the Hollywood ASP Office was considerably amazed and some-what perturbed at the time DMYTRYK's alleged statement was issued to the press. [T-20 has observed that] DMYTRYK's name is rarely mentioned around the ASP Office and when it is, the indications are that DMYTRYK is persona non grata with ASP at the present time.

T-23, a member of ASP and personally acquainted with several ASP minor functionaries, advises that recently DMYTRYK's name came up incidentally during a discussion between informant and HELEN BLAIR of the Hollywood ASP Office Staff. At that time, HELEN BLAIR seemed to pass off the DMYTRYK statement to the press as one coming from a sick man. She also implied that the statement might not have been made voluntarily inasmuch as DMYTRYK had nothing to gain by it. Informant reports that on another occasion during a gathering at HELEN BLAIR's home, the same subject had come up and a number of those present had tried to excuse DMYTRYK's statement as having come from a man whose physical condition was such that he did not know what he was saying.

HELEN BLAIR has been identified by [T-3] as having been a member of the Communist Party in 1947.

[T-1] learned from SONJA BIBERMAN on November 24, 1950 that DMYTRYK was to have been released from prison on November 14 and that he was scheduled to arrive in Los Angeles on November 23, 1950; that HERBERT BIBERMAN was to be released on November 28 and would fly to Los Angeles, arriving November 29, 1950. [T-1 advised that] EDWARD BIBERMAN, brother of HERBERT BIBERMAN, had sent DMYTRYK a welcome home telegram signed by the COMMITTEE TO FREE THE HOLLYWOOD TEN on his arrival.

It is noted that during a contact with SONJA BIBERMAN on November 22, 1950, SONJA BIBERMAN indicated to informant that EDWARD DMYTRYK was scheduled to be back in Los Angeles in the next few days and that they would see him after he gets back and would send him a welcome home telegram and at the same time they would also determine through the attorneys if he would make a statement about how badly he feels that his colleagues were denied parole. She indicated, further, that they would go to see DMYTRYK and

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"neutralize anything that might be necessary to neutralize"

With regard to HERBERT BIBERMAN, the second member of the "Hollywood 10" who has been released from prison to date, [T-1] learned at the ASP Office November 24 that BIBERMAN was scheduled to arrive on the 29th and that at this time there were no plans for a crowd to receive him at the airport; however, a release was given to the "Daily People's World", Communist news organ for the West Coast, to the effect that HERBERT BIBERMAN was returning and would be present as one of the speakers at the forthcoming Hollywood ASP Convention and mass meeting on December 3, 1950. HERBERT BIBERMAN, according to [T-1] did meet privately on the evening of his arrival with his attorneys and the various wives of the "Hollywood 10". (X) u

BIBERMAN was also the featured speaker at the Hollywood ASP mass meeting held at the Embassy Auditorium on December 3, which terminated the two-day convention of the Hollywood ASP, which is being set out elsewhere in this report.

On December 7, 1950, T-23 advised that a reception was scheduled for HERBERT BIBERMAN at the home of Mr. and Mrs. BEN CLARK, 1557 Oriole Lane, in Hollywood, on Saturday, December 9, 1950. T-23 has learned that this reception will be composed of a select group and that invitations have gone out to approximately eighty hand-picked individuals of the so-called cultural or intellectual type. (X) u

Invitations have been mailed out in the name of the COMMITTEE TO FREE THE HOLLYWOOD TEN, inviting the recipient to come to a welcome home party for HERBERT BIBERMAN. The invitation further notes that HERBERT BIBERMAN has asked that this reception make no demand upon those attending except --

"That your welcome to him be accompanied by at least one letter addressed to the United States Parole Board, Washington, D.C., requesting the Board, in the name of simple justice and equity, to act favorably on the reapplications for parole by the seven men who are still in prison; namely, ALVAH BESSIE, LESTER COLE, RING LARDNER, JR., JOHN HOWARD LAWSON, ALBERT MALTZ, SAMUEL ORNITZ, and DALTON TRUMBO."

The invitation notes that ADRIAN SCOTT is not yet eligible for parole.

With reference to Mr. and Mrs. BEN CLARK at whose home the above reception will be held, it is noted that according to [T-24] a farewell party for ADRIAN SCOTT, of "The Ten," at the time he was departing for Washington to surrender to the court for sentencing, was to be held on September 7, 1950 at the home of BEN CLARK, 1557 Oriole Lane. Informant reported at that time that among those who had been invited by SONJA BIBERMAN to attend this farewell (X) u

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party for SCOTT had been MARGIE ROBINSON, the Executive Director of the CIVIL RIGHTS CONGRESS at Los Angeles.

MARGIE ROBINSON was known to [T-3] (X)u in 1947 as a member of the Communist Party. The CIVIL RIGHTS CONGRESS of which she has been a functionary for some time, locally, is an organization which has been cited by the Attorney General as being within the purview of Executive Order Number 9835.

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COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

Hollywood Arts, Sciences, and Professions Council (Hollywood ASP)

During the past thirty days investigation together with information obtained from reliable confidential sources, particularly [T-1 and T-20,] has (U) revealed that the principal issues receiving most attention and activity by the Hollywood ASP Organization have been: (1) Freedom for the "Hollywood 10"; (2) a campaign of protest against the recent publication "Red Channels" and its alleged blacklisting purposes; (3) the Korean War issue. Tied in with all three of these, however, continues to be the issues of thought control, loyalty oaths, infringement of civil rights, discrimination and the McCarran Law.

The two principal events staged by Hollywood ASP during the month have been a so-called "Red Channels" protest meeting held in Hollywood on November 10, 1950 and the two day convention and general membership meeting of the Southern California Chapter of the National Arts, Sciences, and Professions Council which is more commonly known locally as the Hollywood ASP.

As has been previously reported, the Hollywood ASP Council has been characterized by [T-2, T-5, T-19, and T-26] as a Communist dominated organization (U) for professionals and intellectuals, the principal policy making offices of which have been consistently held by Communist Party individuals. It is pointed out, however, as these informants state, that membership in Hollywood ASP does not of itself connote affiliation with the Communist Party on the part of an individual.

[T-1 and T-20] (C)(U) have advised that the recent publication "Red Channels" which was compiled and issued by the organization known as "Counterattack" in New York City has been a matter of great concern and agitation within the Hollywood ASP Organization. "Red Channels" proports to be a compilation of the affiliations on the part of a long list of radio and television artists with past or present Communist front activities and organizations.

[T-1] (C)(U) during the early part of November reported that the Hollywood ASP Office was particularly concerned with "Red Channels" and was planning to stage a public mass meeting of protest against it.

The Hollywood ASP Council bought space for an ad in the November, 1950 issue of the "Daily Variety", trade publication for the entertainment field, which ad was captioned in bold letters "Red Channels has a plan for you--what plan do you have for Red Channels?" The ad thereafter announces that "Hollywood starts an organized fight against organized blacklists tomorrow night, November 10. Hear prominent film and radio speakers discuss what

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Red Channels is, what it has in mind for you, and what you can do about it."

T-20, T-26, and T-27 X u were present at ASP's "Red Channels" rally which was held at the Globe Theatre, 7100 Beverly Boulevard in Hollywood, on the evening of November 10, 1950. Reports of these informants estimate the attendance at between 250 and 260 of the more or less intellectual type of individuals. Principal speakers identified by these informants were screen writer WALDO SALT, radio writer DICK POWELL (not to be confused with the motion picture actor by the same name), screen actress BETSY BLAIR (Mrs. GENE KELLY), screen actress GALE SONDERGAARD (Mrs. HERBERT BIBERMAN), and writer DAVID ROBISON.

It is noted that of these individuals WALDO SALT, GALE SONDERGAARD, and DAVID ROBISON are all currently executive board members of the Hollywood ASP who have been identified by T-2 X u as having been members of the Communist Party in Hollywood for a number of years.

DICK POWELL has been identified by T-20 X u as currently the chairman of the Hollywood ASP's Radio Division and a nominee for the ASP Executive Board for the coming year, 1951. BETSY BLAIR according to T-1 has been X u regarded as an important contact of the Hollywood ASP.

As reported by T-26 and T-27 X u, Chairman WALDO SALT opened the meeting by announcing that this was the first of a series of nation wide rallies to be held protesting the blacklisting. He said that a similar meeting would be held in New York in about ten days.

Radio writer DICK POWELL followed SALT and excoriated the publication "Counterattack" for the great damage the book "Red Channels" was doing to the movie, radio, and television industry. He charged "Counterattack" with operating a blacklist and cited the recent case of radio actress JEAN MUIR who had been discharged by General Foods from its radio program because of the accusations made against her in "Red Channels". He emphasized the fact that even though a person were proven innocent of the alleged charges, he or she is unable to make a comeback in the industry. At the same time POWELL ridiculed what he said was the small circulation of "Counterattack" and made vague reference to the people who must have donated to keep it rolling. T-27 characterized POWELL's address as very cleverly done with frequent use of the term "they" whom he did not further identify. POWELL stressed the point that artists must follow the practice of the unions when anyone is blacklisted, that is, "defend, don't judge."

Next followed screen actress BETSY BLAIR. According to informants' reports she followed the same general line in her talk as had POWELL; however, her attack had been aimed also at the Motion Picture Alliance (anti-Communist organization of certain motion picture directors, actors, writers, and labor

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leaders in Hollywood), and the loyalty oath. She read the first loyalty oath advanced by the Motion Picture Alliance and the Motion Picture Industry Council, and at that part of the oath where reference is made to the war in Korea being engineered by STALIN, Miss BLAIR burst into laughter and was joined by a majority of the audience. She endeavored to make the loyalty oath and the Motion Picture Alliance appear ridiculous and several times used the expression "thought police" in reference to the motion picture industry and the loyalty oath. She characterized any proposed loyalty oath for the motion picture industry as the first step in the direction of a disease that would plague the entire industry. She further stated that the ASP would take a stand against these loyalty oaths.

GALE SONDERGAARD, wife of HERBERT BIBERMAN, followed BETSY BLAIR. Her talk was centered around the issue of the "Hollywood 10" to whom she referred as fine artists and men who were fighting for better living conditions. She said that the 10 were asked the "$64. question" by three men, one a bigot and a thief and the other two banished by the voters in the next election. She referred to the Korean War by saying that we were trying to ram the American way of life down the throat of the Oriental and millions of them are rebelling and fighting us. She repeatedly referred to SYNGMAN RHEE as a Facist and said that our only allies in this war are facists.

Next followed DAVID ROBISON, former executive director of Hollywood ASP and currently an executive vice-chairman and member of the Executive Board, according to [T-1.] ROBISON's role in the program was to make an appeal for funds. Thereafter ROBISON introduced three men and two women from the Marine Cooks and Stewards Union, all five of whom had been allegedly screened as poor security risks by the Coast Guard. A spokesman for this group told the audience that he and others had been blacklisted by the Coast Guard from following their seaman's occupation. He indicated that the only way to get "unlisted" by the Coast Guard was by turning stool pigeon on alleged subversives.

Following the various speakers the chairman read a number of congratulatory telegrams which had been received. Two of these were from screen actors HOWARD daSILVA and MORRIS CARNOVSKY, both of whom have been identified as having been members of the Communist Party in Hollywood by [T-4.] ~~X~~ u

LLOYD GOUGH, a screen actor, thereafter spoke from the floor boasting that he had two credits in "Red Channels". He read an alleged clipping from an unidentified newspaper which stated that South Korea attacked North Korea and started the war, and the audience reacted with laughter when GOUGH stated "rest assured that the editor who let that pass is now blacklisted and will never work on another paper". LLOYD GOUGH has been identified as having been a Communist Party member in Hollywood by [T-28.] ~~X~~ u

Another individual from the audience got up to introduce a resolution supporting the stand of the Marine Cooks and Stewards Union against the Coast Guard's

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screening of seamen.

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SONJA BIBERMAN, who has been previously identified as a Communist Party member and coordinating the work of the COMMITTEE TO FREE THE HOLLYWOOD 10, thereafter spoke briefly in support of the proposed resolution as did also an individual named "MITCH" LINDEMANN.

It is noted that [redacted] T-2 has identified one MITCHELL LINDEMANN as a motion picture writer and director known to this informant to have been an active member of the Communist Party in Hollywood and who in the estimate of this informant was one of the Communist Party leaders in the cultural groups of the party.

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A few days following ASP's "Red Channels" protest meeting, the MOTION PICTURE INDUSTRY COUNCIL took full page ads in the principal Hollywood trade papers "Hollywood Reporter" and "Daily Variety" on November 13, 1950. This advertisement was captioned "Hollywood Repudiates the ASP Council." The ad charges that the ASP organization had announced by trade paper advertisement a public meeting which it indicated would represent Hollywood. The MPIC ad emphatically denied that ASP or its "Red Channels" meeting in any way represented Hollywood. The ad further pointed out that the motion picture industry resents being identified with or judged by this or any group, which fastens on this industry only to misrepresent and injure. This advertisement was signed in the name of the MOTION PICTURE INDUSTRY COUNCIL representing various organizations in the industry, namely:

Association of Motion Picture Producers
Hollywood AFL Film Council
Independent Motion Picture Producers Association
Independent Office Workers
Screen Actors Guild
Screen Directors Guild
Screen Producers Guild
Screen Writers Guild
Society of Independent Motion Picture Producers
Society of Motion Picture Art Directors

For the next few days following the appearance of the MPIC advertisement repudiating ASP, [T-1] reported that ASP was planning a further statement in reply. The ASP statement was released by means of a full page ad in the Daily Variety issue of November 20, 1950, and was captioned, "The Latest Racket." It pointed out that on November 10, 1950, the ASP had sponsored a public meeting at the Globe Theatre in Hollywood on the subject of "RedChannels." It pointed out that "Red Channels" is the latest "business" to invade the fields of communication and entertainment by utilizing the anti-Communist hysteria for a shakedown. It charged "Red Channels" with operating a blacklist against employees in the motion picture industry and that in New York, "Red Channels" had already attempted to blacklist 151 creative artists of radio and show business and was now pointing for Hollywood. The ASP ad further charged that blacklisting was un-American; further, that the so-called "loyalty oaths" actually pave the way for intimidation by self-styled "patriots;" that these self-appointed "judges" are out to smear and terrorize every cultural worker who will not conform to their own bigoted prejudices; that blacklisting is not an end in itself, but a means to an end, absolute censorship and thought control in the motion picture and radio industries.

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ASP pointed out that it was surprised that the MPIC had responded to hearsay and falsehoods; that ASP does not presume to speak for Hollywood, but that it does speak for its own membership composed of representatives from all the cultural and professional fields.

ASP's ad went on to state that if any organization is to be repudiated, "It should be the outfit that brought the Thomas Committee inquisition down on our heads," and thereafter identified the "outfit" referred to, as the MOTION PICTURE ALLIANCE, which it charged with being a racket.

Hollywood ASP Convention, December 2-3, 1950:

In November, the Hollywood ASP issued a release to the press announcing that plans for a nationwide expose of the New York blacklisting agency, widely known as "Red Channels" would be formulated at the December 2-3, 1950 Convention of the ASP Council; that the convention would be held at Stanley Hall, 1057 North Stanley Avenue, and that JOE JOSEPH, National Director of the ASP, was scheduled to address the convention. The announcement charged that "Red Channels," which had been active in blacklisting radio and theatre personalities in New York, had recently threatened a similar attack on the Hollywood film industry; and that the ASP, which has conducted extensive research of the blacklisting organization, had pledged itself to an all out fight against censorship and blacklisting.

Subsequently, Hollywood ASP put out a "call" to its membership convention to be held on December 2-3, 1950, and stated that the "call" was being issued on the basis of the fact that the ASP Council was mindful "of its obligation to the fields it represents, and to the community as a whole, and was conscious of the continued need for a strong cultural organization dedicated to the defense and extension of its political heritage." The two day session was to follow a schedule of having the first day given over to registration, organizational reports, presentation of ASP bylaws and nominations for an Executive Board for the coming year. At the end of this session would be shown the film "Speak Your Peace," recently produced by the ASP Film Division. The second day of the convention would be divided into three division panels: (1) The Arts (2) The Sciences (3) Mass Communication. The convention would close with a mass meeting at the Embassy Auditorium in Los Angeles.

Reporting Agent and Special Agent BERNARR M. PTACEK attended all

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sessions of the two day convention, all of which were held at Stanley Hall, 1057 North Stanley Avenue in Hollywood, with exception of the final mass meeting which was held at the Embassy Auditorium in Los Angeles. It was noted that prominently displayed in the entrance way of Stanley Hall, where the membership registered for the convention, was an enlarged photograph of screen writer JOHN HOWARD LAWSON of the "Hollywood 10." On tables near the registration desk were available various pamphlets, books and other publications including a set of "Thought Control" booklets, which were the published speeches of the various speakers at ASP's "Thought Control" Convention held at the Beverly Hills Hotel in 1947. Also on sale was JOHN HOWARD LAWSON's latest publication, as well as various types of literature put out by the COMMITTEE TO FREE THE HOLLYWOOD TEN. Prominently displayed on the wall in the main auditorium was a huge banner stating that "ASP Speaks For Peace."

SARAJO LORD, Executive Director of the Hollywood ASP, opened the session with a brief report, stating that the Hollywood ASP's current membership was now 1,350. She reviewed the accomplishments of the last year, naming specifically, the fights and campaigns ASP had made in behalf of the "Hollywood 10," against loyalty oaths, and against the McCarran Act, as well as for peace in international relations. She further told the convention that ASP takes pride in the two film shorts which it had produced, namely, "The Hollywood 10" and "Speak Your Peace."

SARAJO LORD has been identified by [T-3] as a member of the Communist Party in Los Angeles in 1947, according to [T-1].

Following SARAJO LORD, writer and theatre manager JERRY EPSTEIN read a copy of the new proposed bylaws for the Hollywood ASP, which was offered to the convention for any discussion, and out of which came a few minor changes. EPSTEIN is a current member of ASP's Executive Board for the year just ending.

EPSTEIN was followed by MARTIN HALL, also a current member of the Executive Board, and described as a lecturer and educator, according to [T-1].

[T-5] has identified HALL as a Social Democrat from Germany, but cannot state positively as to HALL's Communist Party affiliation, if any. HALL read off the names of some fifty-three nominees for ASP's Executive Board for the coming year, 1951, which slate was the result of the deliberation of a nominating committee.

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In this connection, it is noted that [T-1 and T-20] have advised that SONJA DOLL BIBERMAN was the head of this nominating committee.. SONJA BIBERMAN has been identified elsewhere in this report as a Communist Party member, and currently coordinating the work of the COMMITTEE TO FREE THE HOLLYWOOD TEN.

After reading the entire slate for nominees for the new Executive Board, the convention was allowed to make any additional nominations from the floor if anyone so desired. Some nineteen additional names were so nominated.

From the entire list of some seventy-two nominees, the new Executive Board of sixty individuals will be elected by mail vote of the ASP membership before the end of the year.

It is to be noted that of the seventy-two nominees, forty-two have been identified by reliable confidential informants as having been affiliated with the Communist Party, the Communist Political Association, or both, in the past.

The closing event of the first day's session, was the showing of the recently produced film "Speak Your Peace," which has been previously reported upon.

On the second day, Sunday, December 3, 1950, writer DAVID ROBISON served as General Chairman, and introduced the various speakers. ROBISON is a current Executive Vice Chairman of the Hollywood ASP and was formerly its Executive Director, according to [T-20.] He has also been definitely identified with the Communist Party in Hollywood by [T-2 and T-28.] ROBISON introduced to the convention JOE JOSEPH, the National Director of ASP from New York, whom he described as an economist and a former Government official, who for several years was with UNRRA.

JOE JOSEPH, in a rather lengthy address, told the convention that intellectuals have, with few exceptions, stood fast in the fight against World War III, red hysteria, infringement of civil rights, thought control, blacklisting, etc. He named a few intellectuals who had fallen by the wayside, one of these being Mr. HENRY WALLACE, whom JOSEPH referred to briefly as having "changed sides." His speech thereafter criticized both the foreign and domestic policies of the United States. He said the Western Democracies and capitalist countries total some 500 million people, while the Asiatic and Far Eastern Socialist countries total almost double that figure; further,

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the populations, which he characterized as colonial and backward, total one billion people. His theme seemed to be that with this division of populations, why should the western democracies attempt to see that their system is better and try to force it upon other countries.

With regard to the current domestic policy, JOSEPH spent considerable time speaking against loyalty oaths, war hysteria, infringing of civil rights, censorship, thought control ("Hollywood 10" issue), blacklisting ("Red Channels publication), the McCarran Act, and "witchhunting." On the subject of "witch-hunting," he alleged that out of a population of 150 million people in the United States, only 50 thousand were members of the Communist Party, the latter figure coming from the Director of the Federal Bureau of Investigation, himself. He stated that the National Council of ASP and all its chapters are squarely on the side of world peace, and he took considerable pride in the fact that the NCASP had staged the Cultural and Scientific Conference for World Peace at the Waldorf-Astoria a year or so ago.

JOSEPH said that NCASP has active chapters in New York, Boston, Chicago, Cleveland, Philadelphia and Los Angeles, and that one of the purposes of his current trip to the West Coast was to grant a charter for a new chapter in San Francisco.

Following JOSEPH, came the three so-called division panels. The first was the Fine Arts Panel, at which the principal speakers were EDWARD BIBERMAN (Art Division), SUE REMOS (Dance Division) and JOE EGER (Music Division).

EDWARD BIBERMAN has been identified as having been connected with the Communist Party for several years by [T-2.] X u

Communist Party membership on the part of both SUE REMOS and JOE EGER has been reported by [T-3.] X u

The second panel dealing with the sciences was a joint effort by the Science, Education and Medical Divisions of ASP. However, at this point, the chairman introduced DELPHINE SMITH of the COMMITTEE FOR THE PROTECTION OF FOREIGN BORN, who took the stage to urge the support of ASP in behalf of certain aliens presently under arrest by the local Immigration Authorities for deportation. SMITH stated that her organization was fighting these deportation cases, and urged that ASP support a delegation to the Immigration Office on December 4, 1950, to protest the Immigration Service's action in arresting these defendants under the McCarran law. At the conclusion of SMITH's

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remarks, screen actress KAREN MORLEY, from the convention floor, urged the formation of a committee from ASP to work in behalf of Immigration prisoners and offered her own services in connection with such a committee.

The COMMITTEE FOR THE PROTECTION OF FOREIGN BORN is an organization which has been cited by the Attorney General as within the purview of Executive Order 9835.

[T-3] has identified DELPHINE SMITH as having been a Communist Party member in 1947, while [T-2] has similarly identified KAREN MORLEY as having been active in the Communist Party in Hollywood in the past.

Among principal speakers during the panel session on the sciences were Dr. MURRAY ABOWITZ; Dr. RICHARD LIPPMAN; Dr. MAX SCHOEN and Dr. THOMAS PERRY.

Dr. MURRAY ABOWITZ has been identified by [T-2, T-3 and T-5] as having been a Communist Party member of long standing.

Dr. RICHARD LIPPMAN has been identified as a Communist Party member by [T-29.]

[T-5] has identified Dr. MAX SCHOEN and Dr. THOMAS PERRY as having been Communist Party members within the experience of this informant.

Dr. MURRAY ABOWITZ announced during his discussion that the ASP Medical Division would offer free medical services for strikers, deportees and political prisoners, which received a considerable hand from the audience.

The theme of the discussion by Dr. RICHARD LIPPMAN was that this is a "Time of the big lie," because of the amount of false information being put out concerning the protection against the atomic bomb. LIPPMAN's talk indicated that there was no real protection against the bomb.

The talk of Dr. MAX SCHOEN was based on the proposal that when money is spent for war purposes and mobilization, there is none left for the benefit of the people.

Dr. THOMAS PERRY laid considerable emphasis on the results of a survey which the Medical Division had made regarding discrimination being practiced in the health field by Los Angeles hospitals.

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The last panel discussion dealt with all mass communications, including radio, film and theatre. Screen writer HOWARD KOCH, who is the current chairman of Hollywood ASP, made the principal talk on motion pictures.

It was noted that in all three panels, regardless of the subject or theme of the various speakers, each speaker, without exception, managed to bring into his speech the issues of discrimination, thought control, black-listing, civil rights, loyalty oaths, McCarran Act and peace, among other things.

National ASP Director JOE JOSEPH closed the afternoon session of the convention's second day with a few remarks, the gist of which were that this had been a wonderful convention, which reflected very favorably on what the Los Angeles Chapter of ASP was doing about these various issues and problems, and he charged "Don't just talk about what should be done----do it!"

The convention terminated with a large mass meeting to which the public was invited, at the Embassy Auditorium in Los Angeles on the evening of December 3, 1950. Estimated attendance was about 1,500 people. The mass meeting began with "square dancers for peace," with some forty square dancers on the stage. It was noted that periodically during the dance, the caller would shout, "Do you want peace?" and the reply from all the participants was a loud "yes." Thereafter the caller would chant in time with the dance, "I'll tell you about war. War is hell. To hell with war."

After this preliminary exhibition, National ASP Director JOE JOSEPH was introduced and gave virtually the same speech he had delivered before the panel discussions that afternoon at Stanley Hall. During his talk he made mention of General MacARTHUR as that "Great Statesman in the Orient," at which there were boos and hisses from the audience. He charged that the Korean situation is being developed by the war mongers in the United States, and they with MacARTHUR, are trying to create a third world war using the Chinese as an excuse. When he stated that Prime Minister ATTLEE was then on his way to see President TRUMAN to encourage the United States to have an armistice at any price, his remarks received considerable applause.

Following JOSEPH came various speakers who summarized the discussions at the various panels which had been held that afternoon at Stanley Hall. These speakers were ELEANOR PASTERNAK for the Sciences and Education Division; Dr. MURRAY ABOWITZ for the Medical Division; EDWARD BIBERMAN for the Fine Arts Division and DICK POWELL, Radio Writer, for the Communications panel.

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The Communist Party affiliations of Dr. MURRAY ABOWITZ and EDWARD BIBERMAN have been previously mentioned herein.

ELEANOR PASTERNAK has been identified by [ ] T-3 as a member of the Communist Party.

Radio writer DICK POWELL has been previously identified as an ASP Executive Board member, and one of the principal speakers in the "Red Channels" protest meeting on November 10, 1950. POWELL is not to be confused with the motion picture actor by the same name.

A "pitch" for peace was made by DAVID ROBISON, heretofore identified as a Communist Party member. The amount of contributions received from the meeting was not announced, however. During the collection, he told the audience in effect, "It costs $5,000 to keep one soldier in Korea for one day, and now I am asking you to get that soldier out of Korea, so I am asking you to give both ways."

Following ROBISON came a stage skit by ASP's Field Theatre Division, which attempted to ridicule the publication "Red Channels," loyalty oaths and the American Legion.

A hidden moderator somewhere behind the stage curtain then announced over the loud speaker that the meeting would now hear excerpts from a letter from a man in prison to his wife. Thereafter, a voice started reading from the alleged letter and as he did so, the curtains were drawn back and there stood HERBERT BIBERMAN of the "Hollywood 10." The entire audience was immediately on its feet with applause, whistles and screams which lasted several minutes.

HERBERT BIBERMAN thereafter spoke from a prepared speech, starting off by saying that the most difficult thing he had had to do in his life was to leave prison and to leave eight of his associates still there. He said he brought greetings to the convention from ALVAH BESSIE, who had been sent to the same prison with BIBERMAN, and who had received a years sentence, which he was still serving. He said he was glad to be out and fighting for peace. He compared being in jail to the plight of Prometheus being chained to a rock and being devoured by vultures without being able to fight back. He related some of his impressions of prison life which he brought away with him. He said none of the other 500 prisoners in his institution regarded him as a criminal and referred to him as "Mr. BIBERMAN" during his stay there. These

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prisoners, he said, recognized he was an intellectual. Without being particularly specific, he clearly indicated that his attitude towards the House Un-American Activities Committee remains the same as it was when he was before J. PARNELL THOMAS in 1947. He attacked the court sentences which had passed out prison terms to the "Hollywood 10" on an unequal basis. He attacked the United States Parole Board for its denial of the application for parole of seven of "the 10" and the failure of the board to equalize the sentences by granting parole. He stated that of the 500 prisoners at the Texarkana Institution, only two felt that he and ALVAH BESSIE had any business being in jail at all. One prisoner told BIBERMAN during a discussion, that if he didn't like the way the country was run, he could, under our system, go to the polls and vote and further, that there were any number of boats and planes available for those who did not like it here in the United States. At this point, however, BIBERMAN recalled another prisoner agreed that the polls were available, but only for the purpose of voting one polecat out of office and another polecat in.

In speaking of what he called the inequity of court sentences, BIBERMAN told of an alleged sentence which had been handed out to a prisoner at Texarkana. The prisoner had been an ex-G.I., and when convicted of a crime (which BIBERMAN did not specify) the judge when sentencing him asked him what his war record was. When the defendant answered he had been in the Marines for four years, the judge exclaimed "Four years in the Marines and you didn't know better?" and promptly gave the prisoner a double sentence. The reaction of the audience to BIBERMAN's account of this incident was one of shock and dismay.

Chinese Delegation Incident:

On November 29, 1950, T-1 learned and reported information, which he received at the ASP Office, which indicated that someone on the Hollywood ASP staff had sent a message and a bouquet of flowers to the delegation from the Chinese Peoples Republic arriving in this country to attend sessions of the United Nations at Lake Success.

Informant advised that the "Los Angeles Examiner" had apparently learned of this from mews dispatches in the East and after having confirmed the story by contact with the ASP Office, the Examiner on the following day had written a bitter article charging that ASP had sent flowers to the Chinese Communist delegation while American men were dying in Korea.

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[T-1] advised that ASP Chairman HOWARD KOCH, Screen Writer, subsequently drew up a statement to the press in regard to the matter, in which he stated that he had been out of town when the message and flowers were sent to the Chinese delegation, but that as Chairman of ASP, he would accept responsibility for it and state his reasons therefor. KOCH's statement was to the effect that the ASP Council is an organization working for peace and a democratic culture; that it believes that peace is still possible in the world today, not by intimidation or force of arms, but by negotiation of differences between the East and West; that, therefore, ASP hailed the appearance of the representatives of the present Chinese Government at the United Nations as a promising start toward the settlement of those differences and the conclusion of the Korean war before more lives were lost in an ever broadening conflict; that if the negotiations between the American Government and the Chinese Government within the United Nations had been started too late, the ASP regards this as a tragedy for which the whole world might suffer.

In spite of the assumption of the responsibility for the act by HOWARD KOCH, as reported by [T-1], it has been reported by [T-20] that KOCH was considerably upset by the incident.

At the ASP Convention on December 3, 1950, [T-20] overheard KOCH in a private conversation with a member of the ASP Executive Board, express his opinion that he was afraid a great many people who were sympathetic with ASP, probably would not be any more. KOCH appeared to be definitely disturbed, and [T-20] advises that it seems to be that SARAJO LORD, ASP's Executive Director was the office staff member who took it on herself to send the message and tribute to the Chinese delegation without first consulting the ASP Chairman or Executive Board.

Reporting agent noted that during the speech of HOWARD KOCH at the ASP Convention, he referred incidentally to this incident and appeared to be half apologetic for it. He stated that he had been out of town at the time that it occurred, and that neither he nor the Executive Board knew about it until after it took place; however, KOCH did say he felt that the action had been justified.

In the December 5, 1950 issue of the Hollywood "Reporter," a letter from HOWARD KOCH to the newspaper is set out in the Peoples Open Forum column. It is noted that the Hollywood Reporter of November 30, 1950, had carried a news item to the effect that "HOWARD W. KOCH of MGM is not the movie writer HOWARD KOCH reported as sending flowers to the Chinese Commies in yesterday dailies."

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In the letter of HOWARD KOCH of ASP to the Hollywood Reporter, KOCH makes reference to the above item and requested that he be allowed to say that he had been out of town the past three months; that he did not send the flowers; that he did not authorize them sent and, in fact, had no knowledge whatsoever of the whole incident until it appeared in the papers. Furthermore, upon investigating, he had found that the Council of ASP did not know of, or authorize the controversialbouquet any more than he, KOCH did; that the Board had assured him that they were issuing a statement to this effect, and that they were in the process of taking whatever steps they deemed necessary to prevent the recurrence of any such unfortunate act. KOCH's letter stated that in fairness to all concerned, he was asking that the Hollywood Reporter make this correction, so that those now misinformed might know the facts.

With respect to SARAJO LORD, the Executive Director of ASP, who [T-20] reports was the one who actually sent the tribute, it is noted that this individual has been identified by [T-3] as having been a member of the Communist Party in Los Angeles.

Although the following organizations are not, strictly speaking, of the cultural and intellectual type as the ASP, investigation and informants indicate varying degress of cooperation and collaboration between them and ASP on issues of common interest:

Civil Rights Congress (CRC)

The Civil Rights Congress is an organization which has been cited as within the purview of Executive Order 9835.

[T-1] reported on November 15, 1950, that the Hollywood ASP desired, and had asked for the cooperation of the Civil Rights Congress in connection with the ASP Convention. ASP wanted advance notice of all CRC functions and meetings between then and the convention date in order that announcements and leaflets regarding the forthcoming convention could be passed out at CRC gatherings.

A recent CRC letter from the National Headquarters of this organization at New York, reveals that the current attention of CRC is being directed against the McCarran Act. The letter points out that CRC is pledged to defend each and every person prosecuted under this law, and the letter contains

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an appeal for funds to support CRC's current defense of many cases which have arisen under the law. The CRC, according to this letter, has also engaged itself in attacking the local registration ordinances passed by the Cities of Los Angeles, Jacksonville, Miami and Birmingham.

California Legislative Conference:

[T-26] X u has advised that the California Legislative Conference at Los Angeles is completely dominated by the Los Angeles County Communist Party, and it watches for and fights out any type of legislation which might curtail the Communist or activities in which they are interested.

[T-1] X u advised on November 30, 1950, that a representative of the California Legislative Conference had called on the ASP to send some representatives to a peace committee meeting to be held at the Unitarian Church that evening; that it was desired to have as many organizations represented as possible; that they were going to get out 15,000 wires to Washington within the next forty-eight hours, calling for mediation in Korea, and a prohibition against using the atom bomb. These wires were to go to President TRUMAN, the Secretary of State, and the Secretary General of the United Nations, demanding an immediate cease fire order and withdrawal of all non-Koreans from Korea.

American-Russian Institute (ARI)

The American Russian Institute of Southern California, Los Angeles, is an organization which has been cited as within the purview of Executive Order 9835.

[T-20] X u has furnished a copy of a notice of the ARI which was passed out at the ASP "Red Channels" protest meeting in Hollywood on November 10, 1950. This circular announced that at a forthcoming function to be called "Workshop for Peace," the lecture and discussion would be led by JAY LEYDA and JOHN BOVINGDON.

It is noted that [T-2] X u has identified JAY LEYDA as a motion picture writer, who has been a member of the Communist Party for some years.

JOHN BOVINGDON has also been identified as a Communist Party member by [T-6.] X u

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Theatre Lab of the First Unitarian Church

A recent press release by this group reveals that it is under the direction of MARGRIT ROMA.

MARGRIT ROMA was known to [T-3] in 1947, as a member of the Communist Party in Los Angeles.

[T-20] advises that certain literature of the Theatre Lab was included in a regular mailing from ASP to its membership. This literature indicates that the aim of the Theatre Lab is "To dramatize the meaning of the ideals which Unitarians believe and seek to practice.....justice, equality, brotherhood and freedom."

Its composition is made up of directors, actors, technicians, stage designers and workers, who, it claims, are men and women who in private life are professionals, students, mechanics and housewives. Further, the Theatre Lab rehearses three times weekly at the First Unitarian Church.

The Unitarian Sunday Evening Club

According to notices received by Special Agent BERNARR M. PTACEK from the First Unitarian Church, Los Angeles, the Unitarian Sunday Evening Club announced its schedule for its winter series. Among the speakers on various subjects during the forthcoming series will be DOROTHY TREE, Film Actress; HARRY HAY, Instructor, Southern California Labor School; ELLA WINTER, author and journalist, and GUY ENDORE, motion picture writer.

[T-2] has identified DOROTHY TREE, ELLA WINTER and GUY ENDORE as all having been affiliated with the Communist Party in Hollywood at some time within the experience and knowledge of this informant, who himself, was a member of the Communist Party in Hollywood for some ten years.

[T-6] has identified HARRY HAY of the Southern California Labor School as a Communist Party member.

With regard to the First Unitarian Church, it is noted from information furnished by [T-26], this church is headed by the Rev. STEPHEN H. FRITCHMAN, who came to Los Angeles a few years ago from a similar position in the Boston area. Informant states that of his own knowledge, the church premises have been used on numerous occasions in the past by the local Communist Party for meetings

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and other functions. Informant recalls in particular that a few years ago, the Los Angeles County Communist Party was allowed to use the church's principal meeting hall for a meeting at which the party delegates to the Communist Party State Convention made their report to the Communist Party membership in L s Angeles.

With reference to STEPHEN H. FRITCHMAN, it is noted that [T-1] has named this individual as a Communist, based on informant's own experience as a one-time high ranking member of the party himself.

Committee for the Protection of Foreign Born (CPFB)

This organization, of which the Los Angeles chapter is a branch, is one that has been cited as within the purview of Executive Order 9835.

Previous mention has been made of the fact that DELPHINE SMITH of the CPFB and the Communist Party, was introduced at the ASP Convention on December 3, 1950, as a spokesman for CPFB requesting ASP's cooperation and support in connection with the defense of a number of deportable aliens currently being held by local Immigration authorities.

Southern California Labor School

This organization has been identified by T-6 as being under the complete control and domination of the local Communist Party. The Education Commission of the Communist Party arranges the courses for the school, approves the faculty and establishes the policy to be followed by the school.

[T-1 advised on November 28, 1950,] that a spokesman for the Southern California Labor School had called on the Hollywood ASP for cooperation, assistance and any ideas which ASP might think would be valuable to assist the school's efforts to get back on its feet.

Los Angeles Labor Peace Committee

T-6 has advised that this committee was organized following the National Peace Conference in Chicago in October, 1949, and that in Los Angeles it had come under the complete domination and control of the local Communist Party. The committee has directed its efforts toward securing signatures to the Stockholm Peace Petition for the World Peace Appeal, which informant advised was the major local activity of the Communist Party in the summer of 1950.

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On November 7, 1950, T-1 learned that the Labor Peace Committee had met the evening before, and was calling on Hollywood ASP to raise $150 for them. (X)u

Independent Progressive Party (IPP)

On November 8, 1950, T-1 reported that SADIE ORNITZ (wife of SAMUEL ORNITZ of the "Hollywood 10") who has been particularly active in connection with the COMMITTEE TO FREE THE HOLLYWOOD TEN, had a pamphlet which she wanted to get out to all IPP members, and had called on the IPP for its membership list. However, a spokesman for IPP had advised her that it was IPP's policy not to give out its mailing list, but that Mrs. ORNITZ should see that her notices or pamphlets were delivered to the IPP Office from where they would be distributed. The IPP spokesman pointed out that they have fifty clubs in Los Angeles County, and that he would send part of the pamphlets to the IPP State Office, while 500 copies would be furnished to the IPP leadership. (X)u

T-1 has noted further that on November 6, 1950, just prior to the recent general elections, the ASP Office called on the IPP for its recommendations as to how to vote on all of the various issues and proposals which were on the ballot. (X)u

T-1 reported that prior to the recent ASP Convention, the IPP took 500 tickets to the Convention for sale to its membership and elsewhere.

With further regard to the IPP, it is noted that in May, 1949, T-6 advised that the IPP in Los Angeles County is under the complete control of the Communist Party, which sets the organizational goals of the IPP, lays down its perspectives, organizes its forces, proposes its levels of organization and assigns its leadership. (X)u

T-30 in June, 1950, reported that in the Midtown Division of the Communist Party of Los Angeles County, the Communist Party is using the IPP to put over its program to the general Communist Party membership, and the general public, because of recent national and local legislation affecting the Communist Party. (X)u

It should be noted, however, that mere membership in the IPP does not of itself indicate Communist Party membership on the part of any particular member.

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The following was prepared by SA JOHN M. CASHEL.

ASSOCIATION OF MOTION PICTURE PRODUCERS

A. Motion Picture Industry Council:

[T-8] advised that the Motion Picture Industry Council (hereinafter referred to as MPIC) was established in 1948 as a public relations group to prevent and, where possible, counteract adverse publicity which might arise concerning the motion picture industry. Affiliated with the Council were the representatives of ten Hollywood groups; namely, the Association of Motion Picture Producers, the Society of Independent Motion Picture Producers, the Hollywood AF of L Film Council, the Independent Motion Picture Association, the Society of Motion Picture Art Directors, the Independent Office Workers, the Screen Actors Guild, the Screen Directors Guild, the Screen Producers Guild, and the Screen Writers Guild. [According to T-8,] the Council membership consists of sixty-five delegates representing each of the groups mentioned. The Council, since its inception, has endeavored to bring about better public relations between the motion picture industry and the public. The Council has endeavored to adjust disputes within the industry before unfavorable publicity appears in the press. Likewise, the Council has endeavored to promote better relations and understanding among the affiliated groups.

[According to T-8,] the Council was established after the House Un-American Activities Committee hearings took place in October 1947, concerning Communist activities in Hollywood. Since its establishment, the Council has been vitally concerned with the activities of the Communists in Hollywood and has endeavored to take action on a united basis to remove Communists and Communist sympathizers from employment in Hollywood. In this regard, [T-8] pointed out that during the summer of 1950, it was proposed to the MPIC that the Council endeavor to establish an industry wide loyalty oath for the motion picture industry. [T-8] advised that considerable discussion about this loyalty oath has taken place and that during October of 1948 several loyalty oaths were drawn up and submitted to the Council for its action. No agreement could be reached by the Council members on the contents of the loyalty oath and some of the affiliates, namely the Screen Producers Guild and the Screen Writers Guild representatives, opposed this loyalty oath program.

As a result of the dispute over the loyalty oath, several factions arose within the MPIC. [T-16 advised on November 9, 1950] that the dispute within the Council threatened to destroy the organization. This informant advised that the possible destruction of the Council had been brought to the attention of ERIC JOHNSTON, chairman of the Motion Picture Association of America, which organization is the national spokesman for the motion picture industry. [T-16]

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advised that the Council consists at the present time of sixty-five representatives from the affiliated groups and that any action on a major question must be approved by a unanimous vote. Under these circumstances it is exceedingly difficult because of the size of the group and the differences in opinions to reach any complete understanding on an issue as controversial to the motion picture as an industry-wide loyalty oath. According to [T-16] JOHNSTON had informed the Hollywood motion picture producers that he would be in Los Angeles to attend a meeting of the MPIC on November 21, 1950, in order that a satisfactory solution to the loyalty oath problem might be achieved.

[T-8] advised that a meeting of the MPIC was held on the evening of November 21, 1950, for the purpose of discussing the revised wording of a proposed loyalty oath for the motion picture industry. This source advised that a lengthy discussion on the provisions of this oath took place; however, the oath was referred back to member organizations for study and recommendations. These groups are scheduled to report on alterations of their respective oaths at a meeting of the Council on December 20, 1950.

[T-8] advised that although the loyalty oath proposals from the respective council members have been referred to those groups for revision and subsequent re-presentation to the Council, as a practical matter the issue of an industry loyalty oath for the motion picture industry is currently being dropped. According to [T-8] EDWARD CHEYFITZ, assistant to ERIC JOHNSTON and a former member of the Communist Party, was consulted by a group of the motion picture producers who represent that group on the industry Council prior to the November 21, 1950 meeting for advice concerning the establishment of an industry-wide loyalty oath. In this regard, [T-8] pointed out that it had previously been suggested by representatives of the Screen Actors Guild that instead of establishing an industry-wide loyalty oath, the Council establish a hearing board, which group would hear the information from individuals in Hollywood who desired to explain their past activities with the Communist Party or with Communist front organizations. This proposal of the Screen Actors Guild received a favorable reaction from a number of Council representatives; however, according to [T-8], CHEYFITZ advised against the establishment of such a hearing board as it would tend to establish a "white wash" committee and would not accomplish the desired results but might only serve to unite the opposition to the loyalty oath within the Council and ultimately assist the Communists in the industry. When consulted regarding an industry-wide loyalty oath, CHEYFITZ expressed the feeling that action should be undertaken by individual producers to deny employment to Communist suspects or to straighten these individuals out as to their affiliation with organizations which were considered to be of a subversive nature before affording these people employment.

[According to T-8,] Metro-Goldwyn-Mayer adopted CHEYFITZ's suggestion with regard to BETSY BLAIR, a motion picture actress who has been prominently

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identified with the functions of the Arts, Sciences and Professions Council in Hollywood. T-8 explained that Metro-Goldwyn-Mayer had cast BLAIR in an important role in a new production but prior to the commencement of production, BLAIR appeared as a speaker before a meeting sponsored by the Arts, Sciences and Professions Council at the new Globe Theater in Hollywood on November 10, 1950, at which time a protest was registered by the assembled group against the publication "Red Channels." Following her appearance, Metro-Goldwyn-Mayer contemplated canceling her contract but is alleged to have consulted CHEYFITZ before taking this action. CHEYFITZ suggested that the executives of Metro-Goldwyn-Mayer confront BLAIR with the evidence which is available concerning her association with Communist front groups and suspected Communist Party members, and request that she explain, if possible, the reason for this activity. Following this advice, Metro-Goldwyn-Mayer interviewed BLAIR, at which time she advised that she had been badly misled by these Communist front organizations and people with whom she was associated. She stated, according to T-8, that she would no longer have any contact with any known Communist front groups or individuals of pro-Communist sympathies and made an affidavit to substantiate this to the studio. Prior to BLAIR'S interview and affidavit, Metro-Goldwyn-Mayer had removed her from the role to which she had previously been assigned, but subsequent to the execution of the affidavit she was again cast in the picture. According to T-8, this matter was handled for Metro-Goldwyn-Mayer by DORE SCHARY, studio production chief, and no publicity is to be given the matter unless her employment and Communist front activities are brought to the attention of the public by anti-Communist groups. In this event, it is the plan of Metro-Goldwyn-Mayer, according to T-8, to use the affidavit and explanation which BLAIR made to the studio to counteract unfavorable publicity by revealing her action publicly. According to T-8, GENE KELLY, a motion picture actor currently under contract to Metro-Goldwyn-Mayer and the husband of BETSY BLAIR, has been greatly upset concerning her affiliation with Communist front groups and had consulted CHEYFITZ concerning the action which he should undertake to rehabilitate her away from these Communist front organizations and Communist associates. It is T-8's opinion that KELLY, at one time, considered divorcing his wife because of her continued support of Communist front organizations but since her divorcement from these groups and associates a reconciliation has been effected.

T-8 further advised that in his opinion the adoption of an industry wide loyalty oath is currently impossible for the motion picture industry because of the opposition expressed by representatives of the Screen Writers Guild and the Screen Directors Guild. This informant pointed out that the Screen Directors Guild had been split in a bitter controversy over the establishment of a loyalty oath for its members and that there is currently among members of that Guild a great deal of bitterness stemming from the establishment of this loyalty oath proceeding. A faction within the industry Council, which represents the Screen Directors Guild, has expressed its opposition to the loyalty oath. The representatives on the Council from the Screen Writers Guild are also opposed to

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an industry wide loyalty oath primarily because they feel that such action is being sponsored by Council members who are following the dictates of the Motion Picture Alliance for the Preservation of American Ideals. [T-8] stated that since the November 21, 1950 MPIC meeting, the Motion Picture Alliance for the Preservation of American Ideals, which organization has been spearheading the efforts to purge the motion picture industry of Communism for a number of years, has directed a communication to the industry Council expressing its dissatisfaction with the industry Council's failure to thusfar establish a mandatory industry wide loyalty oath. The Motion Picture Alliance has indicated that its organization is going to renew its campaign against the alleged Communist situation in the motion picture industry and assert further efforts to cleanse the industry of Communists and Communist sympathizers. [T-8] advised that the action of the Motion Picture Alliance may have some bearing on subsequent action of the MPIC on the loyalty oath issue; however, at the present time it appears to be tabled.

[T-15] advised that the MPIC, which has acted as a public relations clearing house for the motion picture industry in Hollywood, has developed considerable controversy among affiliated groups over the loyalty oath issue. This source advised that at the November 21, 1950 meeting of the MPIC considerable support prevailed for the proposal by the Screen Actors Guild representative for the establishment of a council hearing board, before which movie people suspected of Communist activities might appear and explain their affiliations. This proposal was opposed, according to [T-15], by the Screen Producers Guild and the Screen Directors Guild because representatives of those groups felt that there are certain valuable talent properties in the motion picture industry who could not satisfactorily explain their activities with Communist front groups or Communist activities before a council board, and would, therefore, be exposed to the public in such a manner as to impair their value as movie actors and actresses. This source advised that the producers and directors fear that there are a number of persons who are currently under contract for large salaries whose value as motion picture properties would be immediately impaired if they were unable to give a satisfactory explanation before an industry board as to their past affiliations with Communist front organizations or with Communist sympathizers. This informant advised that the Screen Writers Guild representatives on the Council were also opposed to the establishment of a loyalty oath for the industry although would probably have agreed to the establishment of a council board to screen movie personalities suspected of Communist activities. Likewise, the Screen Writers Guild has a faction which is strongly opposed to the Motion Picture Alliance and feels that the loyalty oath matter in the industry is being projected by representatives of the Motion Picture Alliance who are associated with the Council, and, therefore, readily opposed this matter.

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The following was prepared by SA JOHN M. CASHEL:

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Screen Actors Guild

T-8 has advised that the Screen Actors Guild is currently controlled by a group of actors and actresses who are actively opposed to Communism. This informant advised that RONALD REAGAN, a motion picture actor who has been very outspoken in his opposition to Communist activities in Hollywood, was re-elected as president of the Screen Actors Guild when the annual election of officers took place on November 12, 1950. This informant further advised that the other officers who were elected at this time are all actively opposed to Communism.

Screen Directors Guild

T-14 advised that since the executive board of the Screen Directors Guild resigned following a general membership meeting of that Guild held on October 22, 1950, JOSEPH MANKIEWICZ, the Guild president, has been directing the selection of the new executive board. This source explained that the new group will undoubtedly be composed of directors who supported MANKIEWICZ' position in opposing the loyalty oath for the Directors Guild. The loyalty oath issue was the reason for the controversy developing in the Guild which ultimately resulted in the membership requesting that the executive board members resign. According to T-14, the Screen Directors Guild is completely controlled by those directors who oppose a loyalty oath and among this group, T-14 believes there are a number of Communist Party sympathizers.

This informant advised that a new executive board of the Guild will have to be approved by the membership. However, the selection of this group can be made by the interim executive board committee which was appointed by MANKIEWICZ following the general membership meeting of October 22, 1950.

T-14 explained that the MANKIEWICZ faction within the Screen Directors Guild has indicated that they will undertake a complete investigation of the organization to determine the action of some of the executive board members in denying other members access to the Guild membership lists during the loyalty oath controversy.

T-14 further stated that VERNON KEAYS, a director, who was the executive in charge of the Screen Directors Guild office, had recently been requested to resign by the MANKIEWICZ group, and that HENRY YOUNGERMAN, a motion picture director who was formerly associated with Paramount Pictures in Hollywood, has been selected as executive secretary for the Guild.

Screen Writers Guild

T-15 advised that the annual elections of the Screen Writers Guild took place on November 15, 1950, at which time KARL TUNBERG was elected president. This source advised that TUNBERG is strongly opposed to Communism and that the

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other officers who were selected to represent the Guild during 1951 are also opposed to Communism. This informant advised that the Communist faction within the Screen Writers Guild is at the present time significantly quiet.

According to [T-15], PAUL JARRICO, a screen writer, proposed a resolution to the Screen Writers Guild membership at the November 15, 1950 meeting requesting writers to write letters to the United States Department of Justice, recommending that paroles be afforded members of the "Hollywood 10" who are still incarcerated. [T-15] advised that this resolution was defeated by the membership.

JARRICO has been identified as being a member of the Communist Party in Hollywood by [T-2], who has been affiliated with the Communist movement in Hollywood for a period of ten years prior to 1948.

At this November 15, 1950 membership meeting, [T-15] explained that EDWARD HEUBSCH, a motion picture writer, requested to know why the Screen Writers Guild had participated in sponsoring an ad in opposition to the Arts, Sciences, and Professions Council of Hollywood. HEUBSCH complained that the Guild should not have taken this action, particularly as they have never taken any action of a similar nature against the Motion Picture Alliance for the Preservation of American Ideals. This question brought about considerable debate, according to [T-15], with the pro-Communist faction within the Guild aligning itself behind HEUBSCH, who has been identified as being a member of the Communist Party by [T-19], while the anti-Communist faction defended the action taken by the Screen Writers Guild.

A resolution was also introduced at this meeting requesting that the Screen Writers Guild rescind the action which had been taken against the Motion Picture Alliance several years ago when the Alliance had requested the assistance of the Guild to present a united program against Communism in Hollywood. The Guild originally declined to associate itself with the Motion Picture Alliance or the Motion Picture Alliance program, and the motion to rescind this action was introduced on November 15, 1950 by a member of the Motion Picture Alliance.

[T-15] advised that a great many members in the Screen Writers Guild are opposed to the activities of the Motion Picture Alliance, inasmuch as they believe that it is a pro-Fascist organization. There has been considerable controversy among Guild members over the affiliation of certain individual writers with the Motion Picture Alliance.

[According to T-5,] the Screen Writers Guild is presently negotiating with the Hollywood motion picture producers for the establishment of a new working agreement. During the past year, the Guild has had no current contract with the producers regarding the working conditions in the industry for writers. The Guild negotiations committee and the producers' representatives have not to date been able to reach an agreement concerning certain revisions of the new contract. As a result of this, the Screen Writers Guild is currently proposing a strike vote

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and a general membership meeting of the Guild has been called for December 11, 1950 to take action on the strike issue. [T-15] advised that the individuals in control of the Guild hope to avert any strike in the industry, particularly because it will give the pro-Communist faction within the Guild an opportunity to raise a lot of minor issues and agitate regarding them. This source explained that the Guild's executive board feels that the motion picture producers will not make any concessions on the points in issue unless they are forced to do so without actually planning for a strike. It is the desire of the executive board of the Screen Writers Guild to propose a resolution to the membership at the December 11, 1950 meeting giving the executive board the power to issue a restraining order if necessary. The result of the issuance of such a restraining order would be the immediate withdrawal of all Guild members from their respective writing assignments in the Hollywood motion picture studios. [T-15] advised that the Screen Writers Guild executive board has decided upon this procedure in order to keep control of the strike matter in its own hands, thereby preventing the pro-Communist faction from fomenting trouble in connection with the possible walk-out.

[T-15] advised that the executive board of the Screen Writers Guild does not anticipate any trouble in connection with the strike issue inasmuch as a number of the leaders of the pro-Communist faction within the Screen Writers Guild are no longer employed in Hollywood and have not taken an active part in Guild functions. However, this source advised that the Guild executive committee realizes that there is still a small group of pro-Communists within the Guild who will not pass up an opportunity to agitate in connection with strike issues.

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The following was prepared by SAs JOHN M. CASHEL and BERNARR M. PTACEK:

Motion Picture Alliance for the
Preservation of American Ideals

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T-8 advised on November 28, 1950 that the Motion Picture Alliance for the Preservation of American Ideals, hereinafter referred to as the MPA, has been relatively inactive in the Hollywood area during the past several months. The principal activity consistently undertaken by the MPA is the prodding of the motion picture producers to take action to eliminate a number of Communists or Communist suspects from studio employment. The MPA, according to T-8, has long felt that if united action were taken by the motion picture producers to eliminate Communism from the industry, the Communists could be very effectively removed from the Hollywood motion picture scene. Recently, according to T-15, there are indications that the producers are undertaking to remove known Communists from various studio positions. However, there is no complete agreement on the program to be undertaken and some producers are apparently quietly opposed to this action.

T-8 explained that the MPA was quite a militant, active force against Communism in Hollywood while headed by SAM WOOD, a motion picture producer and director who passed away about a year ago. Since WOOD's death, the organization has not been as active, nor have regular membership meetings been held. This source advised that the MPA has endeavored to have some outstanding personality appear as a speaker before membership meetings and that the organization is currently endeavoring to bring ANGELA JEAN CALOMIRIS, author of the anti-Communist book, "Red Masquerade", to Hollywood to address the membership in the near future. This source stated that a number of the members in the MPA feel that the organization should attempt a program to educate its members as to the nature of Communism and its menacing activities. However, another group within the MPA feels that an educational program exposing Communism would have little merit and would be ineffective as a means of bringing members to membership meetings.

According to T-8, the MPA recently directed a letter to producer DARRYL F. ZANUCK, head of Twentieth-Century-Fox Motion Picture Studios, protesting the purchase by that studio of a story for movie production written by RUTH McKINNEY, a prominent novelist, who, according to T-8, has been actively affiliated with the Communist movement in the past. The MPA has received no response to this protest from producer ZANUCK, but, according to T-8, if the production of a motion picture based on McKINNEY's story is undertaken by Twentieth-Century-Fox, the MPA plans to publish their letter to ZANUCK in order to bring about public action against the studio.

According to T-8, the MPA has been looking to the Motion Picture Industry Council to invoke an industry-wide loyalty oath for motion picture studio employees. However, the recent action of the Motion Picture Industry Council in postponing further action on the establishment of an industry-wide loyalty oath has caused the MPA to decide to proceed on its own course in order to remove some of the

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Communist sympathizers from the Hollywood motion picture studio scene. In this regard, T-8 stated that the exact program which the MPA contemplates undertaking has not been determined, but stated that undoubtedly the organization will endeavor to bring pressure upon the producers to eliminate known Communists or Communist sympathizers from studio employment. CONFIDENTIAL

According to T-8 the MPA lost one of its most influencial leaders when JAMES McGUINNESS, a screen writer and former production chief of Metro-Goldwyn-Mayer, died suddenly on December 4, 1950, as McGUINNESS had been prominently identified with the policies and functions of the MPA in Hollywood since the establishment of the organization.

Cinema Educational Guild (CEG)

On November 28, 1950, T-9 advised that on the evening of November 27, 1950, she attended a meeting of the CEG at the Los Angeles Ebell Theater in Hollywood, California. There were approximately 400 persons present. MYRON C. FAGAN, head of the CEG, expounded considerably on the success of the Guild in fighting and exposing Communism in the motion picture industry. FAGAN said that he was leaving Los Angeles soon thereafter on a lecture tour covering the cities of San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, winding up the tour in Boston, Massachusetts. He plans to set up offices of the CEG in each of the cities. FAGAN advised those present that all of the membership which is obtained in the various cities will be screened for loyalty and further that his total membership is expected to reach 1,000,000. The informant stated that FAGAN's comment during the entire evening was made in a very egotistical manner, but that she considered FAGAN to be a very good showman. FAGAN said that his Guild had never failed in what it set out to do.

He continued that the B'nai B'rith and the Anti-Defamation League had given him credit for getting EDDIE CANTOR off the air and screen. He said he exposed CANTOR's Communist-front activities in his book, "Red Treason in Hollywood". He said that CEG members and friends had bombarded studios and radio stations carrying the Eversharp-sponsored program. He commented that CANTOR recently was on a radio program for Eversharp and when he still had seven months to go, the sponsor called CANTOR in and cancelled the program. CANTOR and his lawyer then went to the sponsor in regard to a contract settlement and demanded that CANTOR be reinstated on the program. The sponsor showed CANTOR 100,000 letters, and said it would be either CANTOR or Eversharp that would have to go out of business as a result of the derogatory information concerning CANTOR in the letters. The sponsor said that they preferred that it be CANTOR that would go off the air. CANTOR then threatened to take his dismissal to court, whereupon the Eversharp people said that he could go ahead and they would introduce 100,000 letters as evidence to support their contention. They stated that that would be all the evidence necessary in the court action. FAGAN then told the audience that it was his expose of CANTOR's Communist-front activities in his book and the Guild's assistance that got CANTOR off the air.

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FAGAN continued that he had a branch of his organization in Ireland which was headed by a Catholic person whom he did not identify. According to FAGAN, it was announced in Ireland that movie star GREGORY PECK was going to make a speech in one of the Irish cities. FAGAN then communicated with the person and told him of GREGORY PECK's Communist-front activities. GREGORY PECK was thereafter not allowed to speak at the scheduled meeting. FAGAN then said that his organization is becoming worldwide and through his information on pictures that are Red-slanted or that have "Red actors", the pictures are boycotted in Ireland.

Mr. FAGAN then mentioned that he had produced a movie entitled "Thieves' Paradise", which was going to be distributed throughout the United States through the various units of CEG. The informant has seen the picture, which she described as an anti-Communist picture which runs about 20 or 30 minutes. The theme of the picture shows the gradual removal of religion from the lives of the inhabitants of the Balkan countries and the penetration of STALIN's influence into their homes.

In his miscellaneous comment, FAGAN said that J. PALEY, president of the Columbia Broadcasting System, had given $25,000.00 to the Anti-Defamation League. FAGAN said that the Anti-Defamation League is pro-Communist and that since CBS radio commentator CHET HUNTLEY is a tool of the Anti-Defamation League, it is easy to under stand HUNTLEY's pro-Communist radio commentaries.

Anti-Communist Action Against
EDWARD G. ROBINSON

On April 18, 1950, T-17 advised that screen actor EDWARD G. ROBINSON was unable to obtain parts in movies at this time because of his past Communist activity. In order that ROBINSON take steps to clear his name from the Communist stigma, he went to see Mr. CARL BAARSLAG, head of the Americansim Committee of the American Legion in Washington, D.C., where he contended that he had not associated with Communists, nor had he participated in Communist activity since 1947. Inquiry was made into the matter by BAARSLAG, and in so doing, he wrote a letter to the Los Angeles American-Jewish League Against Communism, requesting their observations on ROBINSON's Communist activity. According to the informant, the American-Jewish League Against Communism replied to BAARSLAG that the organization had in its possession a photograph of ROBINSON leading a picket line established by the Mobilization for Democracy, which they considered an important act of Communist association. The American-Jewish League Against Communism took the position that they would not give ROBINSON a "clean bill of health" until he publically denounced Communism regardless of the date of the activities.

On August 30, 1949, T-18 advised that the Mobilization for Democracy was formed in late 1945 with PHILIP M. CONNELLY as field director, and Mr. WILLIAM R. BIDNER as assistant executive director. On September 14, 1950, T-6 advised that both CONNELLY and BIDNER were members of the Los Angeles County Communist Party in 1945.

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[T-11] & U is an actor in the motion picture industry and his reliability has not been established at this time. On November 29, 1950, he stated that on a recent occasion he heard the late JAMES K. McGUINNESS, film producer and writer, state that film actor EDWARD G. ROBINSON was going to all of the top men in the motion picture industry denouncing Communism for the purpose of clearing his name of the Communist stigma. McGUINNESS commented that ROBINSON cannot get a job in the movies at this time. He indicated that ROBINSON would not make a public disavowal of Communism and therefore had not been able to get an acting assignment.

[T-11] & U also advised that just prior to the opening of the national convention of the American Legion in Los Angeles during October, 1950, the American Legion held a memorial service in the Hollywood Bowl honoring the Legion dead. In preparation of the program, JOE MANKIEWICZ, president of the Screen Directors Guild, said that he had just the man for the job of narrator, and thereafter suggested that EDWARD G. ROBINSON be used for the part. JAMES BRADLEY, being commander of the Hollywood American Legion, then commented that if ROBINSON's voice was heard at the memorial, 15,000 Legionnaires would walk out of the program. The informant commented that DEAN JAGGER, a Hollywood actor, got the job, and according to the informant, has not associated himself with Communist activity.

- PENDING -

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INVESTIGATION OF COMMUNIST PARTY ACTIVITIES IN MOTION PICTURE INDUSTRY BY HUAC

"Hollywood 10"

The following information in more detail is being noted relative to the proposed plans in behalf of the "Hollywood 10" which are currently being formulated by the Hollywood ASP Council and the COMMITTEE TO FREE THE HOLLYWOOD 10.

With reference to the meeting at the home of Mrs. LESTER COLE in Hollywood on November 21, 1950, as referred to in the details under this caption, it is noted that reporting agent personally identified ROBERT W. KENNY and SONJA DAHL BIBERMAN in attendance at this gathering of some nine individuals, both men and women, at the COLE residence. Among others who could not be positively identified but who arrived in automobiles found to be registered to them were BEN MARGOLIS, CHARLES J. KATZ, and SADIE (Mrs. SAMUEL) ORNITZ. It is noted that on the following day [T-1] learned from SONJA BIBERMAN herself that she as well as ROBERT W. KENNY, CHARLES J. KATZ, and BEN MARGOLIS were actually present at the COLE meeting.

From the makeup of this gathering it was believed that this was a meeting of those most interested locally in the COMMITTEE TO FREE THE HOLLYWOOD 10, together with the attorneys for the 10, namely, MARGOLIS, KATZ, and KENNY, and that the purpose was to discuss further action to free the 10.

As indicated in the details, [T-1] subsequently verified the fact that this was the purpose of the meeting and that apparently one of the matters discussed was the proposed future and immediate action to be taken in connection with the campaign to free the 10. As noted also, part of the future action was based on suggestions which had been made by DALTON TRUMBO and were being given serious consideration by the committee as having considerable merit.

The gist of this plan, as outlined by SONJA BIBERMAN to [T-1] on November 22, 1950, is to bring together a select group of "prestige" people, possibly a dozen or so, like (ZACHARIAH) CHAFFEE, (ROBERT MORSS) LOVETT, (ALBERT) EINSTEIN, and similar people of that caliber, who would operate completely independent from the COMMITTEE TO FREE THE 10. If possible such a group would be gotten together as a number of well known citizens vitally interested in the issues of the case. SONJA BIBERMAN described this new proposed group as being one which would be willing to have their own counsel--someone like FRANCIS BIDDLE or CLAUDE PEPPER who could go to Washington and "stir things up and call on the Attorney General--working just on their own as a completely independent group of outstanding citizens". At the same time the plan calls for those here in Hollywood to work on getting people like

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Dr. THOMAS MANN, well known author, and people of his caliber to join such a citizen's group while HANNAH DORNER, et al, of the New York ASP Office worked on people of like caliber in the East. This new group would be formed on the basis of the plea for executive clemency and/or parole or both, the main emphasis to be on executive clemency but at the same time try for a rehearing on parole.

It is noted that ROBERT KENNY, CHARLES KATZ, and BEN MARGOLIS at the time these plans were discussed indicated that the main emphasis should be on executive clemency with the demand for parole rehearings playing a secondary part. However, HANNAH DORNER, in New York, had indicated that it was her personal opinion that the plea for executive clemency did not have as good a chance as that for rehearing on the parole. It subsequently developed, as has been reported herein, that apparently by the time JOE JOSEPH of the National ASP Office in New York was in Los Angeles on December 1-3, it had been decided that the main emphasis should be shifted to the plea for rehearing on the parole application rather than on executive clemency as first decided.

According to T-1's information from SONJA BIBERMAN, ROBERT W. KENNY and the others were of the opinion that FRANCIS BIDDLE would be very interested and at the same time the type of group being considered would be interested in FRANCIS BIDDLE. The question at the time these plans were being considered was what to do first, that is whether to get the LOVETTs, the CHAFFEEs, and the EINSTEINs, et al, together and then say "would you like FRANCIS BIDDLE or is there someone else you can think of who could do this better?" SONJA BIBERMAN told informant that the committee is hoping that in the next two weeks something can be done with this kind of special group, but that meanwhile the committee in Hollywood will intensify the mass campaign for letters and telegrams to President TRUMAN for executive clemency.

It is noted that in connection with the question of where the emphasis should be placed, that is on executive clemency or on parole, the attorneys, according to SONJA BIBERMAN, had considered this matter and had decided that executive clemency should be stressed first for the reason that "if TRUMAN did not want to be put on the spot (concerning executive clemency), he might turn to the Parole Board and say in effect, 'Look guys, will you get me out of this.'"

HANNAH DORNER, in New York, has expressed the opinion that the choice of FRANCIS BIDDLE is an excellent idea but has also suggested another one on the list "just in case BIDDLE does not pan out"; and as an alternate to BIDDLE they there in New York have been considering WILSON WYATT. Furthermore they had had a meeting on the campaign in New York on November 22, 1950, and

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one of the plans being considered was to have a delegation go to Washington to see the Attorney General and the Parole Board. As regards getting to people like LOVETT, BIDDLE, and the others, HANNAH DORNER was of the opinion that it might be best to set up a committee of ten or so to work with BIDDLE and the others and at the same time have another committee of only two or three to work with BIDDLE on a delegation to Washington. HANNAH DORNER believed that she could get to (ALBERT) EINSTEIN if SONJA BIBERMAN and the others in Hollywood could deliver THOMAS MANN.

With regard to the question of just what BIDDLE's role would be in connection with this new group, SONJA BIBERMAN has advised New York that ROBERT W. KENNY was to sound out BIDDLE immediately; that BIDDLE's role would be to serve as a sort of counsel for the group "pushing things along, opening doors on parole, clemency, and so forth". SONJA BIBERMAN has indicated that the role that they can give BIDDLE is not to clearly defined, but he would not be a part of the COMMITTEE TO FREE THE HOLLYWOOD 10, but rather one who would be assisting a group of "prestige" citizens who are interested in the issues of the case of the 10.

With reference to the letter which is to go out to all ASP membership and its friends accompanied by the statement to the U.S. Parole Board, both of which have been quoted in the details of this report, it is noted that according to T-1 this letter was to be signed by LOVETT. Presumably this would be ROBERT MORSS LOVETT inasmuch as that individual is subsequently identifie by name in connection with another statement on the Korean situation which was being sent out by Dr. HARLOW SHAPLEY and ROBERT MORSS LOVETT and a few others, which according to T-1 was to go to President TRUMAN protesting his statement about the possible use of the Atomic Bomb in the Korean War.

Furthermore it should be noted that on November 17, 1950, T-1 learned from SONJA BIBERMAN the contents of a message or statement written by ROBERT LOVETT which presumably was to go out to ASP members, contacts, and influencial friends, and which statement reads as follows:

"Word has just been received that the Parole Board has turned down the parole applications of JOHN HOWARD LAWSON, DALTON TRUMBO, LESTER COLE, and RING LARDNER, JR. There is no news at this writing as to the decisions regarding ALBERT MALTZ, ALVAH BESSIE, and SAMUEL ORNITZ. It is of utmost urgency that the action requested in the enclosed letter be undertaken immediately. Denial of parole at this time is not final, a second application can be made and wide spread public support is now more necessary than ever. May we call your attention to a statement made by Mr. WILLIAM HICKS, Assistant United States Attorney, before Judge DAVID A. PINE, in the District

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Court, Washington, D.C., on July 21, 1950: 'I do, however, share with Mr. (MARTIN) POPPER to some extent his feelings that there has been a feeling, and perhaps somewhat justifiably so, by the defendants who received a year that they were being dealt with unequally because the others have gotten their sentence 50 per cent less. I think it is a matter, however, that might well have strong appeal to a paroling authority, and it may be even that it is a matter that would have some appeal to the executive authority for executive clemency.' In asking for the equalization of sentence, therefore, you are endorsing the position of the Assistant United States Attorney himself."

According to SONJA BIBERMAN on November 17, 1950, a letter attached to the above message would be sent out with the statement to important people on the west coast as is being done in New York.

T-1 reported on December 7, 1950, that SONJA BIBERMAN had notified Dr. LINUS PAULING that the applications for parole of the remaining eight of the "Hollywood 10" who are still in jail have been denied; and that ROBERT MORSS LOVETT and Dr. HARLOW SHAPLEY are going to send letters to about fifteen people trying to get a committee to press for a rehearing on the parole question for the remaining eight; that they want Dr. PAULING and Dr. (THOMAS) MANN to sign the letters with them to press for the rehearing. T-1 learned that Dr. PAULING had indicated he would be glad to sign with them; further that he, PAULING, would be leaving for Washington himself on December 7, and would be there from December 9, until the afternoon of December 10, 1950. PAULING indicated that he could be reached there through the American Chemical Society or at the Statler Hotel in Washington.

T-1 reported on the same date, that SONJA BIBERMAN immediately sent a message to BELLE MOLDAVIN (perhaps MOLDAVAN) at the National ASP Council Headquarters in New York, to the effect that Dr. LINUS PAULING was happy to join with (HARLOW) SHAPLEY and (ROBERT MORSS) LOVETT in signing the letter; further that PAULING would be in Washington, Saturday and Sunday (December 9-10) and if necessary to reach him it could be done through the Statler Hotel or the American Chemical Society. BIBERMAN's message also advised that (THOMAS) MANN was thinking the matter over and would wire SHAPLEY direct.

In connection with the position of ROBERT W. KENNY with the "Hollywood 10" and the COMMITTEE TO FREE THE HOLLYWOOD 10, it is of course known that KENNY has been one of the chief defense counsel in the case of the 10 since the HUAC hearings in Washington in 1947. No positive proof of actual affiliation with the Communist Party on the part of ROBERT KENNY is known to the Los Angeles Office. T-17 has characterized KENNY as a Communist Party member based on

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information furnished this informant by high ranking members of the Communist Party National Committee in the past. However, T-2 and T-5, both of whom have been active Communist Party members in Los Angeles and Hollywood for more than ten years prior to 1948 and have been personally acquainted with KENNY, have stated definitely that ROBERT W. KENNY has never been an actual member of the Communist Party within the experience and knowledge of these informants.

T-1 reported on November 16, 1950 that the question of the parole applications of the "Hollywood 10" was a matter of discussion between KENNY, BIBERMAN, and others on that date. At that time KENNY said he had just heard that the paroles of LESTER COLE and RING LARDNER had been turned down and that he had not been able to have a good lunch because of it. However, KENNY pointed out that J. PARNELL THOMAS had been turned down by the Parole Board and yet had been subsequently discharged from prison after serving half his sentence. KENNY also said that recently when columnist DREW PEARSON was out on the west coast, he had spoken to PEARSON about it; and last week he had again spoken to DREW PEARSON and at that time PEARSON had told KENNY that at the time THOMAS was up for parole the Board had called him and asked if he (THOMAS) should be let out, and that PEARSON had called the Board up and had urged that the "Hollywood 10" be let out. KENNY went on to point out to SONJA BIBERMAN that it was still possible that the 10 might be let out after serving half their time.

On November 22, 1950, SONJA BIBERMAN again discussed the matter of parole with KENNY and at that time told him of the discussions between New York and Hollywood relative to the new plans under consideration based on the suggestions of DALTON TRUMBO. At that time KENNY said he was going to get in touch with FRANCIS BIDDLE and sound him out on the role he was to play in the new "prestige" group being formed separate and apart from the COMMITTEE TO FREE THE HOLLYWOOD 10. KENNY also said he had already talked with MARTIN POPPER and the main thing was to get somebody down to Washington to talk to KILLINGER (GEORGE G. KILLINGER, Chairman U.S. Board of Parole) about parole. KENNY also indicated that he thought it would be a good idea if FRANCIS SHAY or WILSON WYATT went down to Washington from New York with whoever else was going.

On December 6, 1950, T-1 learned that HERBERT BIBERMAN suggested to ROBERT KENNY that they should go ahead with plans discussed at a previous meeting and get fifteen or twenty people together out at a motion picture studio office and call KILLINGER (of the Parole Board in Washington) from there and tell him they are having a meeting and put the pressure on him to grant paroles for the other members of the 10 who are still in prison. KENNY expressed the feeling that they should send all information to DREW PEARSON and explain that there has been a complete news blackout on this matter. KENNY would give PEARSON enough time to receive the information and then get in touch with him to get PEARSON's reaction.

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HOLLYWOOD ASP COUNCIL

The Korean Issue

[On December 1, 1950, T-1 learned from JOE JOSEPH, the National Executive Director of ASP who was in Hollywood from New York to attend the convention of the Local ASP Chapter, that at the New York Headquarters they had just issued a statement on the Far East question based on the President's announcement relative to possible consideration being given to the use of the Atomic Bomb if it became necessary. Furthermore a second and much simpler statement has been prepared, written by HARLOW SHAPLEY regarding the "brandishing" of the Atomic Bomb in Korea and the increased danger of World War III. They were to get six or eight top people to sign the statement. They in New York are also considering sending a cable to NEHRU of India requesting that ~~he act as mediator in the present world crisis.~~ In regard to the latter matter, however, there is some indecision as to whether this is the proper thing to do. However, they are planning on sending a statement to President TRUMAN and also to the Secretary General of the United Nations and want to add Dr. LINUS PAULING and Dr. THOMAS MANN as signers to the statement.

JOE JOSEPH further told informant that since he has been in Los Angeles from New York he has learned from the New York ASP Office that they are considering getting a committee of top scientists together to continue the protest work on the entire Atomic Bomb situation. JOSEPH intended to contact Dr. LINUS PAULING while he was in Los Angeles; meanwhile he had instructed the ASP Office in New York to submit the proposed statement to President TRUMAN to JOHN ~~DEBOR~~.

[T-1 subsequently learned from JOE JOSEPH that he had gotten together with Dr. LINUS PAULING (California Institute of Technology Scientist) and told him that Dr. HARLOW SHAPLEY and ROBERT MORSS LOVETT and a few others were sending a short letter to President TRUMAN protesting his statement about the possible use of the Atomic Bomb in the Korean War. JOSEPH further told PAULING that he had been requested by his New York Office to see if Dr. PAULING would join SHAPLEY, LOVETT, and the others in signing the letter to the President which reads as follows:

> "All thoughtful Americans as well as people of good will throughout the world were deeply shocked at the statement to the press that the Atomic Bomb may be used in the war in Korea. This announcement seems an unnecessary brandishing of the bomb and intensifies the immediate danger of World War III. In the name of humanity and peace we beseech you to call an immediate armistice and to use all channels to bring about a just and peaceful settlement."

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[redacted] & u

T-1 learned from JOE JOSEPH that PAULING had characterized the above letter as a fine one and indicated he would be glad to lend his name to it. JOSEPH indicated to informant that this letter or statement would be signed by a comparatively few names--just the top officers, which informant took to mean officers of the National ASP Council.

[redacted] & u

T-1 learned on the same date, December 1, 1950, that subsequent to his contact with Dr. LINUS PAULING, JOE JOSEPH notified ADELE JEROME of the New York ASP Office by telegram that he had succeeded in obtaining LINUS PAULING's okay for the above statement; that he was trying with regard to the other individual (presumably Dr. THOMAS MANN) but he appeared to be doubtful at that time.

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LEAD PAGE

NEW YORK OFFICE

At New York, New York: *Will complete the leads set out in report of Special Agent MARCUS M. BRIGHT, Los Angeles, dated September 13, 1950.

LOS ANGELES OFFICE

At Los Angeles, California: *Will obtain further identifying data regarding MARTIN FIELD and the Film Library which he has available, as set forth under the caption "Communist Influence in Motion Pictures," in referenced report dated November 14, 1950.

*Will, if the Bureau authorizes, interview JOHN L. LEECH, former Communist Party functionary, Los Angeles, at the time the Communist movement was getting started in Hollywood. Will develop from LEECH, any information he has relative to the early membership and operations of the party in the Hollywood motion picture industry.

Will follow and report additional information developed relative to the Communist infiltration in the motion picture industry.

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T-1 CNDI CD-60:

DATE	TO
11/6/50	SE JAMES L. MAHAN
11/7/50	SE HAROLD R. EVANS and JAMES L. MAHAN
11/8/50	SE LLOYD H. DUDLEY
11/15/50	SE FREDERICK M. FREEMAN
11/16/50	SE FREDERICK M. FREEMAN
11/17/50	SE DONALD R. BELMONT
11/22/50	SE JAMES L. MAHAN and SE DONALD R. BELMONT
11/24/50	SE JAMES L. MAHAN and SE EARL F. DUDLEY
11/28/50	SE JAMES L. MAHAN
11/29/50	SE JACK V. HOUSEHOLDER
11/30/50	SE JACK V. HOUSEHOLDER
12/1/50	SE EARL L. DUDLEY and SE JAMES L. MAHAN
12/6/50	SE WARREN G. LONG
12/7/50	SE EARL F. DUDLEY

u (X)

T-2 [redacted] who furnished information to SA MARCUS M. BRIGHT on July 26 and August 4, 1950.

u (X)

T-3 CNDI LA 3200, who furnished information to SA MARCUS M. BRIGHT, et al, May, 1947. b2 b7D

T-4 CNDI LA 2900, who furnished information to SA JOHN VICARS, et al, in 1945.

T-5 [redacted] who furnished information to SA ROMNEY STEWART and SA MARCUS M. BRIGHT on November 18, 1950.

T-6 CNDI LA 2954, who furnished information to SA GARY W. SAWTELLE on May 2, 1949; to SA IRVING T. WEEKS on January 6, 1950, and SA H. RAWLINS OVERTON on September 14, 1950, June 28, 1950, and August 23, 1950.

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T-7 Same as T-20 below

T-8 CNDI LA 3226, who furnished information to SA JOHN M. CASHEL on November 28, 1950, and December 5, 1950.

T-9 [redacted] who furnished information to SA BERNARR M. PTACEK on November 28, 1950

b6
b7C
b7D

T-10 Rabbi MAX J. MERRITT, Executive Director, Los Angeles American Jewish League against Communism, who furnished information to SA SIDNEY M. WOLF on November 1, 1950.

b6
b7C
b7D

T-11 [redacted] who furnished information on November 29, 1950, to SA BERNARR M. PTACEK.

b2
b7D

T-12 New York Informant [redacted] to SA WILLIAM J. McCARTHY in July, 1947.

T-13 HAROLD J. ASHE, former Communist Party functionary, 2202 Kanopf Street, Los Angeles, who furnished information to SA MARCUS M. BRIGHT.

T-14 [redacted] who furnished information to SA JOHN M. CASHEL on November 27, 1950.

T-15 [redacted] who furnished information to SA JOHN M. CASHEL on December 7, 1950.

T-16 CGII 3111, who furnished information to SA JOHN M. CASHEL on November 20, 1950.

b2
b7D

T-17 LOU IS BUDENZ, New York City, to New York Agents, April 4, 1950, and April 18, 1950.

T-18 [redacted] who furnished information to SA JAMES G. FINDLAY on August 30, 1949.

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T-19 [redacted] who furnished information to SA LESLIE F. WARREN on April 15, 1948.

T-20 [redacted] who furnished information to SA MARCUS M. BRIGHT on November 25, 1950, and December 7, 1950.

T-21 [redacted] who furnished information to SA MARCUS M. BRIGHT on December 7, 1950.

T-22 SA MARCUS M. BRIGHT, who attended all sessions of the ASP Convention, December 2-3, 1950. b2 b7D

T-23 [redacted] who furnished information to SA MARCUS M. BRIGHT on December 7, 1950.

T-24 CNDI CD-49, on September 5, 1950, to SE HAROLD R. EVANS.

T-25 [redacted] who furnished information to SA ROMNEY STEWART and SA MARCUS M. BRIGHT on November 18, 1950.

T-26 [redacted] who furnished information to SA MARCUS M. BRIGHT on March 14, 1950, September 7, 1950, and October 25, 1950, and to SA WILLIAM JOHN NOLAN, JR., November 15, 1950. b6 b7C b7D

T-27 [redacted] who furnished information to SA LESLIE F. WARREN on November 14, 1950.

T-28 [redacted] who furnished information in 1946.

T-29 SF Informant [redacted] January 22, 1948, to San Francisco Agents. b2 b7D

T-30 [redacted] who furnished information to SA VERNON D. JENSEN, June 26, 1950

REFERENCE: Reports of SA MARCUS M. BRIGHT, Los Angeles, dated September 13, 1950, and November 14, 1950.

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F BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE No. 100-15732

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY	CHARACTER OF CASE
LOS ANGELES	10/27/49	7/8 - 10/19/49	MARCUS M. BRIGHT	INTERNAL SECURITY - C

TITLE

COMPIC

SYNOPSIS OF FACTS:

Principal recent activity of Communist Party cultural figures continues to be within Hollywood Arts, Sciences, and Professions organization. As result of recent A.S.P. election, C.P. figures hold office of Treasurer, 5 of 10 Vice-Chairmenships, and 30 of the 68 places on Executive Board. A.S.P. has also recently established a political action committee, control of which appears to be entirely in Communist hands. A.S.P. failed in its recent campaign to prevent loyalty oath for faculty of Univ. of Calif. A.S.P. has recently decided to build up concentration in behalf of "H-[illegible] 10." At one recent meeting C.P. figures in A.S.P. reported to feel convictio[illegible] "New York 12" may lead to many arrests of key figures, against which they mus[illegible] guard; also, that President TRUMAN's release of info. that USSR now has knowl[illegible] Atomic explosion may result in further action against C.P. and quick passage [illegible] Mundt-Ferguson Bill. "Hollywood 10" have set up own office headquarters next A.S.P. in Hollywood and have been concentrating on getting appeal of LAWSON-TRUMBO contempt case before Supreme Court. CAREY McWILLIAMS has submitted Amicus Cu[illegible] Brief in behalf of "The 10" signed by 382 sympathising writers, actors, and other professional people chiefly from the motion picture industry. Efforts have been made to get numerous other organizations, unions, and church groups to file supporting briefs. Sixty-million-dollar damage suit by "The 10" against film produc[illegible] may be compromised. Delegation from Southern Calif. was organized in August by Communist elements within A.S.P. to support and attend Continental Congress for World Peace at Mexico City in September. HERBERT BIBERMAN hoped that as result of the Congress some new organization could be formed to work up a real peace movement in U.S. Nothing definite has been done in this regard as yet, although "Committee for Peaceful Alternatives to Atlantic Pact" may be the one.

REFERENCE: Bureau file 100-[illegible]

DETAILS:

AT LOS ANGELES, CALIFORNIA: This is a joint report by reporting agent together with Special Agents [illegible] McGAUGHEY and LESLIE E. WARREN

APPROVED AND FORWARDED: [illegible] IN CHARGE

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CULTURAL ACTIVITY

T-14, a reliable source and himself a member of one of the cultural clubs of the Communist Party, Hollywood Section, stated on August 2, 1949, that the Communist Party, at least in Hollywood, is shifting its open work almost 100 per cent to front groups and organizations such as the Hollywood Arts, Sciences, and Professions Council (hereafter referred to as A.S.P.). It was this informant's observation that the A.S.P. is currently the key to the Communist movement in Hollywood among the so-called cultural and professional groups.

Hollywood Arts, Sciences, and Professions Elections

On August 5, 1949, last, the Hollywood A.S.P. held its annual general membership meeting at the Hollywood Roosevelt Hotel for the purpose of nominating a slate of officers to control the activities of this organization for the coming year. It may be noted, however, that on August 4, 1949, the day before the general meeting, T-12, a reliable informant, well acquainted with the activities at A.S.P. headquarters in Hollywood, learned that DAVID ROBISON, the current A.S.P. Executive Director, had discussed with JOHN HOWARD LAWSON the coming elections and their choices for the nominations. ROBISON was seeking LAWSON's advice in regard to these matters.

Informant learned that for National Vice Chairman LINUS PAULING of the California Institute of Technology and screen writer HOWARD KOCH had been nominated, as well as JOHN HOWARD LAWSON, himself; further, that the present policy of A.S.P. is that the officers of the National A.S.P. are ex-officio members of the local A.S.P. Executive Board, without being actually elected. It appeared also that several individuals had already been approached relative to putting up their names for local vice chairmen. They were as follows:

GEORGE ANTHEIL, Composer
LOUIS ROBINSON, Doctor
ALBERT MALTZ, Screen Writer
LARRY ADLER, Musician
LENA HORNE, Screen Actress

DAVID ROBISON suggested to LAWSON that GEORGE WILLNER (Hollywood Actors' Agent) would be good for the position of A.S.P. Treasurer, but

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WILLNER was not in a position to handle the job; therefore, ROBISON and LAWSON agreed that this office should be offered to WILLNER's wife, TIBA WILLNER, because she had been such a wonderful worker and deserved the recognition. (X)(4)

Informant also learned that architect GREGORY AIN and screen writer WALDO SALT had indicated to ROBISON that they would accept nominations for the Executive Board. (X)(4)

It may be noted that of the individuals mentioned LAWSON, MALTZ, GEORGE and TIBA WILLNER, AIN, and SALT have all been identified by T-1, a reliable informant, as members of the Hollywood Section of the Communist Party in 1945. (X)(4) [2400 JX(4)

On the day of the general membership meeting, August 5, 1949, [T-12] learned from DAVID ROBISON that HOWARD KOCH had said he would accept the nomination for A.S.P. Chairman, and that LENA HORNE, GREGORY AIN, LARRY ADLER, and ALBERT MALTZ had all agreed to serve as Vice Chairmen, if nominated. (X)(4) [CD-60 JX(4)

Concerning the general meeting to be held that night, ROBISON thought that GEORGE PEPPER should introduce Dr. MURRAY ABOWITZ as chairman for the meeting in the place of KOCH, who would be unable to be there. ROBISON also instructed MARY ROLFE of A.S.P.'s office staff that there were several important resolutions that must be taken up at the membership meeting that evening - one of these being a resolution against the appointment of Attorney General TOM CLARK to the Supreme Court. Other resolutions were designed to put the A.S.P. on record against pending loyalty bills, as well as against the Mundt-Ferguson Bill. GEORGE PEPPER was to be instructed to draw up brief data on both the U. S. Attorney General and the Mundt-Ferguson Bill to present to the membership meeting. ROBISON indicated that he would endeavor to get together with Dr. MURRAY ABOWITZ for a few minutes before the meeting since ABOWITZ was to be chairman for the evening. (X)(4)

By way of identification, T-2, a reliable informant, has identified Dr. MURRAY ABOWITZ as a member of the Communist Party in 1947 with 15 years affiliation thereto. (X)(4) [3300 JX(4)

GEORGE PEPPER in the past has been Executive Director of A.S.P. and he, too, has been identified in the past as a member of the Communist Party in Hollywood by T-1. (X)(4) [2400

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The A.S.P. membership meeting, on August 5, 1949, was attended by T-15, a reliable informant who is a member of the A.S.P. Informant reported that the meeting was opened with the singing of a satire on "Enchanted Evening," words for which were written by screen writer PAUL JARRICO, Communist Party member according to T-1. This was a satire on the F.B.I. invasion of the privacy of people. Dr. MURRAY ABOWITZ acted as chairman of the evening and introduced DAVID ROBISON as the new A.S.P. Executive Director. ROBISON thereafter briefly outlined the work of A.S.P. for the future.

He announced the forthcoming Continental Congress for World Peace at Mexico City on September 5-10, 1949, as a continuation of the Paris Peace Conference last summer. He said that A.S.P. in Hollywood would play a very prominent and important role in the coming congress, the purpose of which was to establish permanent cultural relations in and out of this hemisphere. He said A.S.P. would also remain active in behalf of freedom from thought control and would continue its activity against the loyalty oaths at the University of California. He announced that a new women's division had been created within A.S.P. to serve as liaison between A.S.P. and various communities.

Following this, two resolutions were then presented and passed, one of these being a resolution protesting the appointment of TOM CLARK to the U. S. Supreme Court, while the other put the A.S.P. on record as against any loyalty oath to be taken by the faculty at the University of California at Berkeley and the University of California at Los Angeles. Copies of the latter resolution were to be sent to all college and university administrators.

Following this, the report of the Nominations Committee was read by the Norminations Committee's Chairman, actress FRANCES WILLIAMS, who announced that ballots would subsequently be sent out to all members and would be counted at A.S.P. headquarters on September 26, 1949. The Nominations Committee was made up as follows:

Name	Occupation
FRANCES WILLIAMS	Chairman
LINUS PAULING	Scientist
ROBERT KENNY	Attorney
HOWARD KOCH	Writer
JOHN HOWARD LAWSON	Writer

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T-15 made available a copy of the official A.S.P. ballot on September 22, 1949, which ballot set out the recommendations of the A.S.P. Nominating Committee for the offices of chairman, treasurer, 10 vice chairmen, and an executive board of 68 individuals. The ballot noted that the following national officers from the West Coast are ex-officio members of the Executive Board of the Hollywood A.S.P. Council.

Position	Name
West Coast Regional Chairman	Dr. LINUS PAULING
National Vice Chairmen	ROBERT W. KENNY
	HOWARD KOCH
	JOHN HOWARD LAWSON

Instructions accompanying the ballot noted that, if the member approved the entire slate as recommended by the Nominating Committee, he or she was to place a check mark in the box provided; that write-in candidates could be made, but, for each write-in, one of the nominees printed on the ballot had to be crossed out.

T-15 subsequently advised, on October 12, 1949, that, as a result of the balloting, the entire slate, as recommended by the Nominating Committee, had been elected.

The extent of Communist influence within the Hollywood A.S.P. organization is indicated by the make up of the newly elected officers and Executive Board as follows:

Position	Name - Occupation
Chairman	HOWARD KOCH, Screen Writer
Treasurer	TIBA G. WILLNER (illegible)

Of the 10 individuals elected for Vice Chairmen, 5 have been identified by reliable sources as having been affiliated with the Communist Party in Hollywood in the past as follows: (The parenthetical designation following each name indicates the confidential source identifying the individual with the Communist Party.)

Name	Occupation	Source
GREGORY AIN	Architect	(T-2)
ALBERT MALTZ	Writer	(T-1)

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Name	Occupation	Source
SAM MOORE	Writer	(T-1)
ANNE REVERE	Actress	(T-1)
Dr. STEPHEN FRITCH-MAN	Minister	(T-16)

Other elected vice chairmen, concerning whom there is no definite information to show Communist-Party affiliation, are:

Name	Occupation
LARRY ADLER	Musician
GEORGE ANTHEIL	Composer
LENA HORNE	Actress
Dr. LOUIS ROBINSON	Dentist
FRITZ LENT	Scientist

Of the 68 members elected to the A.S.P. Executive Board, it is noted that 30 have been identified by reliable informants as either past or present Communist-Party members. Among the remaining, a large number are regarded by various sources as Communist suspects to varying degrees, although no positive information to show actual membership is at hand. The 30 individuals on the Executive Board whose Communist-Party affiliation in the past has been established are noted as follows:

Name	Occupation	Source
HY ALEXANDER	Radio Writer	T-1
SAM ALBERT	Musician	T-1
MURRAY ABOWITZ	Physician	T-2
EDWARD BIBERMAN	Artist	T-1
HERBERT BIBERMAN	Director	T-1
SONJA BIBERMAN		T-1
HOWARD DaSILVA	Actor	T-1
EDWARD DMYTRYK	Director	T-1
GARRETT ECKBO	Architect	T-2
JOSEPH ESGER	Musician	T-2
DAVID ELLIS	Radio writer	T-2
CHARLES KATZ	Attorney	T-1
MELVIN LEVY	Writer	T-1
MITCHELL LINDEMAN	Director	T-1
RICHARD LIPPMAN	Physician	T-17
LOUIS HARRIS	Publicist	T-1

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Name	Occupation	Source
PAUL JARRICO	Writer	T-1
SOL KAPLAN	Composer	T-1
BEN MARGOLIS	Attorney	T-2
CLEMENT MARKERT	Educator	T-18
ELEANOR PASTERNAK	Dancer	T-2
GEORGE PEPPER	Musician	T-1
DAVID ROBISON	A.S.P. Director	T-2
HENRY ROTH	Musician	T-1
WALDO SALT	Writer	T-1
ADRIAN SCOTT	Producer	T-1
VICTOR SHAPIRO	Publicist	T-2
ROBERT WACHSMAN	Publicist	T-1
FRANCES WILLIAMS	Actress	T-2

During the membership meeting attended by T-15, this informant identified the following as members of the respective divisions into which the A.S.P. organization is divided:

Film Division

BETSY BLAIR
SOL KAPLAN - cp ps
FARLEY GRAINGER
FRANCES WILLIAMS - cp ps
DOROTHY PARKER
JOHN GOFF

Architecture Division

EDWARD BIBERMAN - cp ps

Music Division

SAM ALBERT - cp ps
KING COLE

Medical Division

Dr. MURRAY ABOWITZ - cp ps
GERTRUDE BINDER
WILBERT Z. GORDON

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Radio Division

HARMON ALEXANDER - CP
RICHARD POWELL -

Publicity Division

VICTOR SHAPIRO

Women's Division

Mrs. GEORGE PEPPER

Political Action Committee

SONJA BIBERMAN - CP
GEORGE PEPPER CP
JACK PEPPER

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In connection with the various divisions above, the following data are noted for identification purposes:

In the Film Division, SOL KAPLAN and FRANCES WILLIAMS, actress, have been identified as Communist-Party members by T-1. BETSY BLAIR is believed to be the actress wife of actor GENE KELLY. FARLEY GRAINGER is the motion picture actor, while DOROTHY PARKER is the writer of that name. Nothing specific is known concerning JOHN GOFF at this time.

In the Architecture Division, which also includes art, artist EDWARD BIBERMAN has been identified by T-1 as a Communist-Party member, and he is the brother of HERBERT BIBERMAN of the "Hollywood 10."

In the Music Division, SAM ALBERT, musician, has been identified as a Communist-Party member in the past by T-1. NAT KING COLE is the orchestra leader of some note.

In the Medical Division, Dr. MURRAY ABOWITZ has been identified by T-2 as a long time Communist-Party member.

In the Radio Division, HARMON ALEXANDER has been known to T-1 as a member of the Communist Party in Hollywood. His wife is radio writer - actress GEORGIA BACKUS ALEXANDER. Both have been reported by T-1 as members of the Communist Party.

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It is noted that the Political Action Committee includes SONJA BIBERMAN, wife of EDWARD BIBERMAN, GEORGE PEPPER and GEORGE PEPPER's brother, JACK. T-1 has identified both SONJA BIBERMAN and GEORGE PEPPER as having been Communist-Party members in Hollywood, although nothing specific to show such affiliation on the part of JACK PEPPER is known.

On October 10, 1949, T-12 reported that the first meeting of the newly elected Executive Board of A.S.P. was to be held at the home of A.S.P. Chairman HOWARD KOCH, 515 North Rexford Drive, Beverly Hills. A surveillance at KOCH's place on that occasion by SA MARCUS M. BRIGHT indicated that between 30 and 40 people attended. On the following day, T-12 reported that actually 38 of the 68 members of the new board had been present at the meeting at KOCH's, and that one of the things that had been decided at the meeting was that A.S.P. would undertake a concentration in behalf of the "Hollywood 10."

A.S.P. Political Action Committee

On July 21, 1949, T-12 learned and reported that the Hollywood A.S.P. was in the process of forming a Political Action Committee within the organization, and that it was believed the committee would be made up of various representatives from each of the A.S.P. divisions such as radio, film, science, medical, and so forth. Informant advised that among the individuals which he had learned would probably make up this committee, or at any rate get it started, would be as follows:

Name	Division - Position
Mrs. GEORGE (JEANNETTE) PEPPER	
PAUL TRIVERS	Film Division
JOHN HOWARD LAWSON	Writers' Division
EDWARD BIBERMAN	Art Division
PAUL JARRICO	Film Division
NORMAN LEVY	Film writer
HARMON ALEXANDER	
CHARLES GLENN	Radio Division
GEORGE PEPPER	Writer
BEN BARZMAN	
DAVID ROBISON	Executive Director

It may be noted that of these individuals only Mrs. GEORGE (JEANNETTE) PEPPER has not been previously identified by T-1 as having been a member of the Communist Party.

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Some idea of the purpose of the formation of this Political Action Committee was indicated by the fact that on July 20, 1949, T-13, a reliable informant, reported that the candidacy of Los Angeles Attorney ROBERT W. KENNY for the State Legislature in opposition to the present incumbent State Senator JACK B. TENNEY was the subject of a conference between GEORGE PEPPER and JOHN HOWARD LAWSON. It should be noted that Senator JACK B. TENNEY was, until recently, the chairman of the California Legislative Committee investigating un-American activities, and that TENNEY has for a number of years been one of the principal targets of the local Communist Party, as well as the A.S.P. ROBERT W. KENNY is the former California Attorney General and one of the chief defense counsels for the "Hollywood 10."

Informant learned that, according to GEORGE PEPPER, KENNY wanted to meet with them (A.S.P.) to map his campaign to run against JACK TENNEY, and that KENNY wants and needs their advice. PEPPER had set July 26, 1949, for a meeting with KENNY. LAWSON was interested in the idea and said he would try to be present at such a meeting, which he felt was quite important. According to PEPPER, ALLAN METCALF had been suggested as KENNY's campaign manager. It may be noted that ALLAN METCALF has been identified as a member of the Communist Party by T-3.

GEORGE PEPPER subsequently explained the purpose of the forthcoming meeting with ROBERT KENNY to DAVE ROBISON, A.S.P.'s Executive Director. PEPPER pointed out that A.S.P. has not had an active Political Action Committee for some time; that, as a matter of fact, A.S.P.'s bylaws had not included this type of work, and, for this reason, they would have to be very careful about it. The idea, according to PEPPER, would be to sit down with ROBERT KENNY and help him map his campaign; that KENNY wants advise on a campaign manager and has ALLAN METCALF in mind. It was PEPPER's observation that KENNY definitely needs political guidance which they can give him; and that KENNY wants to try to get the democratic nomination first before turning to the Independent Progressive Party.

On the evening of July 26, 1949, the aforementioned meeting with ROBERT KENNY took place at 1290 Sunset Plaza Drive in Hollywood as developed by surveillance by Special Agents MARCUS M. BRIGHT and JOHN E. KEANE. ROBERT KENNY was identified as he arrived at the appointed time and entered the place of the meeting. Also identified as he arrived was attorney BENJAMIN MARGOLIS, who is associated with KENNY in the current defense of the "Hollywood 10" and who, according to T-10, was a member of the Hollywood Section of the Communist Party in 1947. Tentative identifications were made as to PAULINE LAUBER FINN, who brought KENNY to the meeting and Dr. LOUIS ROBINSON of A.S.P.'s Medical Division.

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BEST AVAILABLE COPY

DIRECTOR, FBI

April 23, 1951

SAC, WFO

COMPIC
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Reb[illegible] dated March 20, 1951.

Enclosed herewith for the information of the Bureau and the Los Angeles Division is one copy each of the testimony of [redacted] given before the Committee on Un-American Activities, House of Representatives, on April 10, 1951, in a public session. This testimony was obtained from a highly confidential source.

OEC:rlr
100-18990
Enclosure
CC: Los Angeles (enclosure)

3/7/96 SSA 9803 EO 12958 Y05,113
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/13/97 [redacted] SP-8BTO/SHF
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9/23/97 SP1 ABSC 272508,
5/11/95 SP 12 BTA/GLM

HEARINGS

BEFORE THE

COMMITTEE ON UN-AMERICAN ACTIVITIES

HOUSE OF REPRESENTATIVES

EIGHTY-SECOND CONGRESS

FIRST SESSION

Date April 10, 1951

ALTHEA ARCENEAUX
520 MILLS BUILDING
WASHINGTON 6, D. C.
OFFICIAL REPORTER
TELEPHONE: WISCONSIN 5024

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I N D E X

PUBLIC HEARING

April 10, 1961

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Witness

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Tuesday, April 10, 1951

UNITED STATES HOUSE OF REPRESENTATIVES,
COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

PUBLIC HEARING

The Committee on Un-American Activities met pursuant to call at 10:00 a.m. in room 226, Old House Office Building, Hon. John S. Wood (chairman) presiding.

Committee members present: Representatives John S. Wood (chairman), Francis E. Walter, Morgan M. Moulder, Clyde Doyle, Harold H. Velde, Bernard W. Kearney (appearance as noted in transcript), Donald L. Jackson, and Charles E. Potter.

Staff members present: Frank S. Tavenner, Jr., counsel; Thomas W. Beale, Sr., assistant counsel; Louis J. Russell, senior investigator; William A. Wheeler, Courtney E. Owens, and James Andrews, investigators; John W. Carrington, clerk; and A. S. Foore, editor.

- - -

Mr. WOOD. The committee will be in order.

It must be obvious to everyone here that the committee is operating under rather cramped conditions. I hope the audience will cooperate with us in maintaining order, without the necessity of calling it to your attention too often.

The quarters here are small and the space is very limited, and it will be very greatly appreciated if people in the audience

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will refrain from smoking, and certainly from audible conversation.

I will ask the members of the press and photographers taking pictures here to try to disturb the proceedings as little as possible.

Mr. Counsel, are you ready to proceed?

Mr. TAVENNER. Yes, Mr. Chairman. We are ready to proceed this morning with the continuance of the Hollywood hearings.

Mr. WOOD. Let the record disclose that there are present members of the committee Walter, Moulder, Doyle, Velde, Jackson, Potter and Wood.

Who is the first witness, Mr. Counsel?

Mr. TAVENNER. I would like to call at this time Mr. Sterling Hayden.

Mr. WOOD. Is Mr. Hayden in the hearing room?

Mr. HAYDEN. Yes.

Mr. WOOD. Will you raise your right hand and be sworn.

You solemnly swear the testimony you give before this committee shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. HAYDEN. I do.

Mr. WOOD. Have a seat.

TESTIMONY OF STERLING HAYDEN

Mr. TAVENNER. You are Mr. Sterling Hayden?

Mr. HAYDEN. Yes, sir.

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Mr. TAVENNER. When and where were you born, Mr. Hayden?

Mr. HAYDEN. March 26, 1916, Montclair, New Jersey.

Mr. TAVENNER. What is your present place of residence?

Mr. HAYDEN. 10731 Sunset Boulevard, Los Angeles 24.

Mr. TAVENNER. What is your present occupation?

Mr. HAYDEN. Actor.

Mr. TAVENNER. Will you please state for the committee your educational background, just briefly?

Mr. HAYDEN. Well, I went to public schools in Montclair, New Jersey up until the time I was ten years old. After that we started moving around, and I finished about half of my second year high school at various places in New England, and then quit and went to sea.

Mr. TAVENNER. How old were you when you went to sea?

Mr. HAYDEN. Fifteen.

Mr. TAVENNER. Fifteen?

Mr. HAYDEN. Yes, sir.

Mr. TAVENNER. What do you mean, you "went to sea"?

Mr. HAYDEN. Well, I simply left home and started working on ships, and worked seven years sailing vessels, fishing boats, and so forth.

Mr. TAVENNER. You followed that occupation for seven years?

Mr. HAYDEN. Yes. That was my trade.

Mr. TAVENNER. During that period of time did you become

master of ship?

Mr. HAYDEN. When I was twenty-one I finally got a master's license and took command of a ship and started making long voyages.

Mr. TAVENNER. During that period of time did you become acquainted with a Captain Warwick Tompkins?

Mr. HAYDEN. Yes. I met him when I was fourteen, in Boston, Massachusetts. He had a schooner and I wanted to go to work on it, but he said I was too young. I never got to know him too well personally at that time.

Mr. TAVENNER. After the completion of your experiences at sea, when you became ship master, what calling did you follow?

Mr. HAYDEN. Another fellow and I tried to operate a schooner. We didn't have much success. We lost the ship, finally. I was broke and in New York, and through accident I met a producer with Paramount and made a test and got a contract May 1, 1940, as an actor.

Mr. TAVENNER. And how long did you follow that occupation?

Mr. HAYDEN. Well, ever since, except for the war years. I left Hollywood in the fall of 1941 and returned to Hollywood under contract in the spring of 1946, so I was away for five years.

Mr. TAVENNER. Then you were in Hollywood under your first contract between 1940 and 1941?

Mr. HAYDEN. Yes, sir.

Mr. TAVENNER. Will you tell the committee how you obtained your first contract with Paramount?

Mr. HAYDEN. Well, I was pretty much of a fluke. I had never given a thought to going into the acting profession, but the seafaring thing was washed up, and I simply met a correspondent in Boston who knew a producer, and he told the producer about me, and he contacted me in New York and made a test, a very oad test, but it got me a contract with Paramount and I went to work as an actor.

Mr. TAVENNER. While you were on the West Coast serving under this first contract, was Captain Warwick Tompkins on the West Coast also?

Mr. HAYDEN. Yes. He had at that time, I believe in 1938 or 1937, he had shifted his base of operations from Boston to San Francisco, therefore he was in San Francisco in 1940 when I first got out there.

I felt kind of lost in Hollywood, not really being an actor by inclination, and one time when I was feeling particularly low I decided to pay him a visit. I went to San Francisco and saw him. He at that time, or previously, had become, I believe, an open and avowed Communist. He made no bones about it. He talked about very little else, and he started to deluge me with propaganda.

Mr. TAVENNER. Were you a Communist at that time?

Mr. HAYDEN. No. It had never entered my head.

Mr. TAVENNER. Do you recall meeting any other persons at that time who you either knew then or have found out since were members of the Communist Party, through your connections with Captain Tompkins?

Mr. HAYDEN. On one of those visits, I believe probably that it was in 1941, while he was in San Francisco living on his ship, he said he wanted to introduce me to what he called, and I quote, "an old warrior in the class struggle," "Pop" Folkoff. I met him at a luncheon. I thought he was a retired tailor at that time. What he was, I don't know to this day. Who else I may have met that year, I don't remember too clearly.

Mr. TAVENNER. During your first contract in Hollywood, did you join any particular unions or groups?

Mr. HAYDEN. I joined the Screen Actors' Guild, as every actor does. That was all.

Mr. TAVENNER. What was the way in which Captain Tompkins went about consulting with you regarding communism? Tell us a little more in detail about that.

Mr. HAYDEN. All right, sir. If I may change the word, I wouldn't say he consulted with me. I think he recognized I was at a peculiar stage in my life. I was sort of betwixt and between. The sea had always been my calling. This was now denied me, or I had denied myself it. I was feeling restless and dissatisfied in Hollywood. He used the device of

talking and talking and asking why I didn't read more. I had never thought in political terms at all. That was another world, which I am not particularly proud of today.

Mr. TAVENNER. As I understand, your work in Hollywood was interrupted by your service during the period of the war?

Mr. HAYDEN. That it was.

Mr. TAVENNER. Will you tell us the circumstances under which you left Hollywood?

Mr. HAYDEN. Yes.

Mr. TAVENNER. But before doing that, had you been engaged in the production of any particular movies prior to your leaving Hollywood?

Mr. HAYDEN. Yes. I made two pictures. I had only been in Hollywood two weeks when I was cast in second lead in "Virginia," and a short while later in "Bahama Passage."

All during the summer of 1941 I was churning inside, thinking about the war. I would like to claim, but I can't claim, I knew this country was in danger, but I knew something was going on, and I wanted to get in it.

In August 1941--I have the date here so I can give it to you exactly--it was September 15, 1941, I went to the heads of Paramount and said I would like to break my contract and leave for an indefinite length of time. They wanted to know why. I didn't know what to tell them. I said I didn't want to act, I didn't know what I wanted to do, I just wanted to leave. So

I did leave. I went East.

I contacted Colonel Donovan, who was then Coordinator of Information. I knew him through his son, who had sailed around the world with me in a schooner. He said he was setting up an organization in which men would be needed to train American troops, or volunteers, because this was prior to Pearl Harbor, in guerrilla warfare, and one of the men thought it a good idea to go to England or Scotland.

I went to Scotland and trained with the Argyl and Southerland Highlanders three months, went to England, went to a parachute school, broke my ankle on the sixth jump, and came back to the United States. I was unable to continue with the training because of my broken ankle, and I did not want to be placed in some administrative capacity, so I went to the Elco Boat Works in Bayonne, New Jersey, and worked with test crews.

Then I was offered a commission as ensign in the Navy, which I declined because I thought I should have a higher rank, since I had been master of ships. I thought I could operate a schooner to the West Indies, because of the shortage of cargo vessels.

Mr. TAVENNER. Was that during the period when the waters in that area were infested with German submarines?

Mr. HAYDEN. I think there were quite a few down there, yes. So I went to the West Coast, bought a half interest in a schooner, and hauled freight for the War Shipping Adminis-

tration through the late summer and fall of 1942. This was rather a lucrative thing, really.

Mr. TAVENNER. How lucrative was it?

Mr. HAYDEN. If things went smoothly and efficiently, without any trouble, which was not all of the time, we stood to gross between $8,000 and $11,000 per voyage. We were taking detonators and explosives, the theory being it was better to put them on a small vessel, so if it was lost it wouldn't make much difference, rather than put them with the cargo on a large ship.

In October of that year I met with a bunch of Marines in the West Indies, and it entered my head to enlist. I sold the schooner, went to New York, enlisted, and went to Parris Island. That started another phase. Shall I continue?

Mr. TAVENNER. Yes, I would like a full statement of your record.

Mr. HAYDEN. I went through boot camp at Parris Island. At that time two men were selected out of each company for OSS at Quantico. I changed my name to John Hamilton. I changed it because I wanted to get away from Hollywood as much as possible. When I was in boot camp there seemed to be a good deal of curiosity about Hollywood. I changed my name. I was commissioned as Second Lieutenant. I went back to OSS. I don't know the exact date that the Coordinator of Information became OSS.

The OSS shipped us first to Cairo. We were supposed to go to Greece, but we were shipped to Bari, Italy. I went to Bari, and then began a long term of duty with the Yugoslav Partisans there.

Mr. TAVENNER. What was the general character of your work with the Partisans of Yugoslavia?

Mr. HAYDEN. It varied a good deal. They claimed they wanted supplies. The first assignment I had, the first day I arrived in Bari, was to coordinate the handling of a fleet of 28 or 30 schooners. Two weeks later I was placed in charge of the port at Monopoli, Italy. We built up the staff and operated these schooners across the Adriatic. I don't remember the exact dates, but we would frequently go off on reconnaissance expeditions along the coast, along the mainland, trying to get new routes. We got up to Trieste on one trip.

Along about the middle of spring,--

Mr. TAVENNER. Let me interrupt a minute. Will you go back and try to fix the date when you began your assignment at Bari and took over control of the Port at Monopoli?

Mr. HAYDEN. I would say that was the first of December, the first week in December, let me say.

Mr. TAVENNER. Of what year?

Mr. HAYDEN. 1942.

Mr. TAVENNER. And then try, as nearly as you can, to coordinate the narrative with dates.

Mr. HAYDEN. All right, sir. I would say we were in Monopoli six weeks to two months, and during that period of time I made two or three reconnaissance expeditions over into Yugoslavia.

Mr. TAVENNER. What was the purpose of those?

Mr. HAYDEN. To find a more efficient route of supplies to the Partisan forces in the interior, to get the supplies through the German blockade to the forces fighting in the mountains.

Mr. TAVENNER. That means you had to pass a German sea blockade as well as a land blockade?

Mr. HAYDEN. Yes, it did.

Mr. TAVENNER. And your work was behind the German lines?

Mr. HAYDEN. Yes, it was, particularly later on when we were working in the interior. At that time we were operating along the periphery of the coast, more or less.

Before I got in the work on the interior, I was put in command, told to take a small fishing boat and operate it across the Adriatic. We could carry five to six tons of supplies, medical and other supplies, into Albania, islands off the Greek coast, and Yugoslavia. I think we made eighteen or twenty trips before the "E" boats patrolling the coast really got wise to what was going on, and it became unhealthy. That operation was abandoned probably early in the summer of 1944.

The next step seemed to be to supply them by air, so we were flown in to various places in Bosnia, in Slovenia, -- I beg pardon. We never could get into Slovenia by air, so we were ordered to march into Slovenia. We had guides and they would take us through swamps where there was no liaison, and we tried to lay out an airfield to bring supplies through.

Mr. TAVENNER. How long did you continue in your work with the underground in Yugoslavia?

Mr. HAYDEN. Until late in November of that year, when I was sent home for a 30-day leave in the States.

Mr. TAVENNER. During the period when you operated with the underground in Yugoslavia, will you tell us just how close your relationship was with the leaders and the rank and file of that movement?

Mr. HAYDEN. Well, of course, being a very junior officer myself, I was a second lieutenant at that time, most of us were lieutenants, we didn't actually come in contact on an operative level with the so-called "brass." We established a tremendously close personal feeling with these people. We had enormous, I would say unlimited, respect for the way they were fighting. I think that respect was reciprocated. We tried to do the best we could. We got quite steamed up by it. I myself was steamed up considerably by it. I had never experienced anything quite like that, and it made a tremendous impression on me. We knew they were Communist-led, we knew they had

commissars, but there was very little discussion of that. We couldn't discuss those things very much because we didn't know the language.

Mr. TAVENNER. And you were fighting a common foe at that time?

Mr. HAYDEN. That we were, and I think we conducted ourselves fairly well.

Mr. TAVENNER. You say your relationship with the Partisan movement had a deep effect upon you. What do you mean by that?

Mr. HAYDEN. Precisely this: As I have, I believe, mentioned, in 1940, when I was still an actor, and in 1941, I had had conversations with this man Tompkins. I wish I could describe my first reaction, because I think it would be typical of the experience so many people have had. I was appalled at the idea of what he was telling me about, but I did listen. He would give me literature, propaganda, and I would scan it briefly and burn it up.

When this Yugoslavia thing came up, I wrote to him. I began writing, "Maybe you were not so wrong. These people are doing a magnificent job." I thought I had better figure this thing out.

He, in turn, reciprocated by, I would say, bombarding me with Communist literature-- People's World, Daily Worker, New Masses, and others I can't remember. I was impressed by the fact that the reports of that thing printed in the United States

in this literature were accurate as regards the Partisans in Yugoslavia. Apparently the people in the States knew this. This had an effect on me because it made me conscious of what these people knew that apparently the rest of us didn't know. That was about the size of it at that time.

I engaged in quite a lot of correspondence with Tompkins at that time. I was all steamed up. We all were. I can remember in the interior of Yugoslavia when the crews of planes would leave their shoes, anything they could spare, with the Partisans, they were that impressed, and I don't think a G.I. impresses too easily as a rule. This had a strong emotional impact on all of us.

Mr. TAVENNER. Did you have political discussions with the Partisans or any groups of them?

Mr. HAYDEN. No. I would honestly say not at all; not at all. Once in a while when we were back in Italy we would sit around and a few at Bari headquarters would talk a little bit about what was going on, but we never got very much involved in it. I remember a couple times when I would have a story in some of this literature Tompkins sent me, I would show it to them, and they were very pleased. There were no involved or detailed political discussions at all; not at all.

Mr. TAVENNER. Will you tell the committee what the final result and effect was upon you of the correspondence you were having with Captain Tompkins and the experience that you were

undergoing in Yugoslavia in working with the underground?

Mr. HAYDEN. The final effect?

Mr. TAVENNER. Yes.

Mr. HAYDEN. The net result?

Mr. TAVENNER. Yes.

Mr. HAYDEN. Well,--

Mr. TAVENNER. Let us put it this way: What was the effect at that time?

Mr. HAYDEN. At that time--I am glad you put it that way--there was a sort of thing churning inside me that I didn't know how to handle, but it seemed there was something in this world that I ought to find out about. That was the net result of the whole thing.

When I got home on leave in December 1944, one of the first things I wanted to do, on a purely emotional basis, was go back and see Tompkins and talk to him about this thing, which I did. I flew out to the Coast and basked in the reflected glory of the Partisan movement. Tompkins sort of showed me off as an exhibit.

Mr. TAVENNER. Before leaving the Yugoslavian section of your testimony, were you recognized in any way by the Government of Yugoslavia or by the Partisans for your services in working with the underground?

Mr. HAYDEN. Yes.

Mr. TAVENNER. What was it?

Mr. HAYDEN. I was given a decoration called the Order of Merit. I haven't picked it up yet, but I have the citation. I guess it is at the Embassy. I don't know where it is. The medal itself, I don't know where it is, but I have in my files the citation, the Order of Merit, which I think came for the same operation for which I got a Silver Star.

Mr. TAVENNER. Was that the second highest decoration that could be awarded to a person of a foreign country, foreign to Yugoslavia?

Mr. HAYDEN. I am not sure of that. I have heard that it was, but I am not sure at all.

Mr. TAVENNER. So you received a Silver Star as a decoration?

Mr. HAYDEN. Yes, sir.

Mr. TAVENNER. And in addition the other decoration which you mentioned?

Mr. HAYDEN. Yes, sir.

Mr. TAVENNER. On your return to the United States for your 30-day leave, did you again see Captain Warwick Tompkins?

Mr. HAYDEN. That was the first thing I did. I didn't know where I was going to be sent. The Yugoslav situation seemed to be more or less under control at that time. They had gotten the Partisans a great deal more equipment and built them into some semblance of strength, so some of us were sent back to the States, and I was anxious to get in the same

kind of work somewhere else. I didn't know where, but I hoped it would be possible to get into guerrilla outfits, because it is very interesting; it is stimulating; it is better than a lot of duty could be.

So I contacted Tompkins. Subsequently, through him, I contacted people in New York who I thought would know about guerrilla outfits elsewhere, as they had had accurate dope about Yugoslavia.

I flew out to San Francisco, met Tompkins, and for five or six days I was on a merry-go-round. He took me around and I talked ad nauseam about Yugoslavia, but they were apparently interested. I met a great many people, some of whom may or may not have been Communists. Some I know now were. At that time I wasn't paying too much attention to that.

Mr. TAVENNER. Let me ask you several questions in detail about that. You were the guest of Captain Tompkins on your trip to the West Coast at that time?

Mr. HAYDEN. Yes, I was.

Mr. TAVENNER. Do you recall whether, on the day after your arrival there, you had dinner with three individuals, including Captain Tompkins, one of whom was Isaac Folkoff?

Mr. HAYDEN. I remember having dinner or lunch with this fellow called "Pop" Folkoff, yes.

Mr. TAVENNER. Do you remember where that lunch was held?

Mr. HAYDEN. I do not.

Mr. TAVENNER. Was there some other person present at that luncheon with the three of you?

Mr. HAYDEN. I vaguely recall that there was, but I am not sure.

Mr. TAVENNER. Do you recall his name?

Mr. HAYDEN. No, sir, I do not.

Mr. TAVENNER. Do you know a person by the name of Baroway?

Mr. HAYDEN. I have heard the name.

Mr. TAVENNER. Leo Baroway?

Mr. HAYDEN. I have heard the name. You mean at that time, was this the man in question?

Mr. TAVENNER. Yes.

Mr. HAYDEN. I could not say.

Mr. TAVENNER. Do you know whether or not Isaac Folkoff was a functionary in the Communist Party at that time?

Mr. HAYDEN. I do not. I had the idea that he was in some way retired from the "struggle" at that time, as they put it, but from what I have heard since, this is open to question.

Mr. TAVENNER. Will you describe what else occurred on that trip, where you went and what you did while you were a guest of Tompkins'?

Mr. HAYDEN. Well, I wish I could remember everything. I can remember a few incidents, but I don't mean to convey the idea that this is all that happened. We were on the "go"

all the time. We went from place to place. Either at that time or on a subsequent visit he took me to the offices of the Daily People's World. I remember meeting Bill Schneiderman and Harrison George. I don't remember anyone else. We went to San Francisco and went aboard a Russian vessel and had a drink. It was all on a social basis.

Mr. TAVENNER. Did you on that occasion meet a person by the name of Steve Nelson?

Mr. HAYDEN. I met Steve Nelson. I don't remember if I met him then or after the war. I know I met him either in December of that year, 1944, or after the war when I saw Tompkins again.

Mr. TAVENNER. In other words, it was either the latter part of 1944 or the latter part of 1945 or early 1946?

Mr. HAYDEN. Or early 1946, yes, sir.

Mr. TAVENNER. That you met Steve Nelson?

Mr. HAYDEN. Yes.

Mr. TAVENNER. Regardless of which may be the correct date, will you tell the committee the circumstances under which you met Nelson?

Mr. HAYDEN. It was at a party, or rather a group get-together or gathering in someone's home in Oakland or in San Francisco one evening. There were ten or fifteen people sitting around. Nelson was one of them. I remember being introduced to him because he was supposed to be an outstanding

figure.

Mr. TAVENNER. An outstanding figure in what capacity?

Mr. HAYDEN. In their world. I don't remember exactly what I was told he had done that made him outstanding, but I remember Tompkins saying to me in the car, "Steve Nelson will be there. He is quite a guy," or something like that.

Mr. TAVENNER. Do you know whether he was the organizer for the Communist Party for Alameda County at that particular time?

Mr. HAYDEN. I didn't know that.

Mr. TAVENNER. Can you recall in whose home you met Nelson?

Mr. HAYDEN. Usually it was at the home of Tompkins' brother-in-law, a doctor whose last name slips me this minute. I can't think of it.

Mr. TAVENNER. Is it Dr. Lyman?

Mr. HAYDEN. Dr. Lyman is right. Frequently when I was in San Francisco visiting Tompkins we would go see Tompkins' sister and brother-in-law.

Mr. TAVENNER. Is that Dr. Ellwood W. Lyman.

Mr. HAYDEN. I know it is Ellwood.

Mr. TAVENNER. Do you remember anything that took place at that meeting attended by Steve Nelson?

Mr. HAYDEN. I vaguely recall that they asked if I would say a few words about Yugoslavia, and I did. What I said was

in the same vein as what I have said here today except at that time I was fresh from the place and was talking on that basis, you might say.

Mr. TAVENNER. How long did you remain as the guest of Captain Tompkins?

Mr. HAYDEN. I think five or six days.

Mr. TAVENNER. Then you returned to the East Coast?

Mr. HAYDEN. Then I returned to Washington, D. C.

Mr. TAVENNER. When you returned to Washington did you bring any Communist Party literature or documents with you?

Mr. HAYDEN. I may have. I think every time I ever saw Tompkins I would end up with, if not an armful, at least a handful of pamphlets, so I probably had some with me that I was going to read in the plane or carry with me; I don't know.

Mr. TAVENNER. Will you give the committee your best opinion as to the effect of this trip upon you, that is, the trip when you were the guest again of Tompkins'?

Mr. HAYDEN. Well, I was at that time, I think, trying to look ahead, figure out what I wanted to do after the war. I didn't know if I wanted to go back to Hollywood or not. I felt a sort of reluctance to accepting what seemed to me to be the very lucrative and easy life Hollywood had offered me before and probably would again. I think the main thing was, it planted a seed in me that said if I could do something

about the conditions of the world I could probably justify my position as an actor with a good salary and good working conditions. This wasn't concrete, but it was something boiling inside of me.

MR. TAVENNER. What did you do when you went back to New York?

Mr. HAYDEN. I remember I went back to OSS headquarters, and my future assignment had not been determined, and it seemed to me that inasmuch as the Communist press had analyzed Tito accurately, they might know of other guerrilla outfits such as the Partisans.

I wrote or wired Tompkins asking who I could contact in New York, and he wired me to contact V. J. Jerome in New York. I picked up the phone and called the Daily Worker office and I said, "This is Lieutenant John Hamilton, U. S. Marine Corps. I would like to talk to V. J. Jerome."

There was some consternation at the other end of the line, and I was told if I was in New York later to call again, which I did. Jerome said we could meet at the Golden Eagle Cafe on West 12th Street just off Fifth Avenue.

I went in and sat at the bar. About half an hour later a man scuttled through the back room and I thought, "This must be Jerome." I looked at him. He looked at me. I walked up, introduced myself, and sat down. My purpose was to find out if he had any idea where there were other guerrilla movements

going on. He wouldn't talk to me. I think he was suspicious. I got nowhere that day.

I called and talked to a man named Joe North, whom he had mentioned to me. I went up and talked to him in this building that I guess was headquarters for the whole caboodle. There was general conversation. Nothing constructive came out of it whatsoever, as I recall.

Mr. TAVENNER. Did you also go see a person by the name of Allan Chase, who is an avowed Communist, having been a candidate for Congress on the Communist ticket?

Mr. HAYDEN. I met him. I think even prior to my trip to see Tompkins I had met him. I didn't know until you told me that he was an open Communist. I didn't know he was a Communist. I thought possibly he was. He was particularly interested in the situation in Spain. He talked about that angle of it, the fact there was a movement in there, the remnants of a movement in there, and I met friends of his at his apartment near Central Park, and so forth and so on.

As nearly as I can recall, I went back to Washington and talked to someine in OSS, and talked about the possibility of going to Spain. They said there were already men in Spain. They said I would be sent to Paris. I went to Paris and was attached directly to the First Army Headquarters.

Mr. TAVENNER. You referred to having met a number of Allan Chase's friends. Was communism discussed with his friends?

Mr. HAYDEN. No. Communism was never discussed. Communism per se was never discussed to the best of my recollection. There was a discussion of the war going on and the role in it of the guerrillas.

Mr. TAVENNER. Did you meet any other Communists while you were in New York?

Mr. HAYDEN. Not to my knowledge. The only two I met that I considered Communists were V. J. Jerome and Joe North. I thought possibly Chase was connected, but I didn't know.

Mr. TAVENNER. Did you make any connection, or attempt to make any connection, with the underground in Spain after you arrived in Paris?

Mr. HAYDEN. No. When I went overseas I had two or three letters of introduction from friends of Chase to be used in case I got into Spain. I don't remember what I did with these letters. As soon as I got to Paris I was told to get into a Jeep and go to Belgium, which I did, and I guess I threw the letters away or burned them; I don't know.

Mr. TAVENNER. What was the nature of your work in Belgium?

Mr. HAYDEN. OSS detachment, G-2 headquarters. The work at the detachment was in two levels: First, on an operational level, to infiltrate German civilians or German prisoners who had indicated a desire to work with the Allies back through the lines; and the thing I became particularly active in was, Colonel B. A. Dickson was anxious to find out if there were any

guerrilla anti-Nazi elements that were liberated as we went along that we could contact. I had a team of six or eight men, American Army personnel, who spoke German. We worked together quite closely, and went to Marburg, Germany, which is where we were on V-E Day. We didn't meet many anti-Nazis that I remember.

To follow chronologically, after V-E Day I returned to Paris and was told to take a photographic team, consisting initially of two or three photographers, and make a photographic study of all the ports of Northern Europe, including Germany, Denmark, and Norway, which we did. This occupied us for quite a long period of time. We covered almost all of Norway, all of Denmark, all of Germany, and at that time I was sent back to the States and discharged.

Mr. TAVENNER. During the time of your second assignment on the German front, what was your connection with Captain Warwick Tompkins? Did you continue to obtain Communist literature and propaganda from him?

Mr. HAYDEN. I think I kept in touch with him. I think I kept writing to him. I was still fired up by the Yugoslav thing and so on. I kept up a desultory correspondence with him, and I presume he continued to send me Communist newspapers and literature. I don't remember, actually.

Mr. TAVENNER. When was your assignment terminated?

Mr. HAYDEN. Well, let's see. I was discharged the 24th

of December, 1945. I think I returned to the States the end of November. Actually, I tried to find a record of that and couldn't.

Mr. TAVENNER. What did you do upon arriving in the United States?

Mr. HAYDEN. As soon as I was discharged I sort of cast about for something to do. At that time I remember there were two forces working inside me. One was to go back to sea; and the other was this political thing. At that time, I would like to say--and this is accurate to the best of my recollection--it had never occurred to me to join the Communist Party. It had never occurred to me. It seemed this whole thing had introduced me to a new world that up to that time I had never known.

I tried to raise money to get a schooner. I couldn't raise the money. Then someone in Paramount contacted me to sign a new contract. I said, "O.K. Here we go."

Mr. TAVENNER. Who was that?

Mr. HAYDEN. Russell Holman of Paramount's New York office.

Mr. TAVENNER. Was that prior to your leaving the East Coast for the West Coast?

Mr. HAYDEN. We made the deal in New York. I then went out to Nevada, where I got a divorce from my then wife, Madelaine Carroll, and then went to San Francisco and spent six weeks with Tompkins, and then reported to Paramount in

Hollywood.

Mr. TAVENNER. Did Holman know of your past associations and connection with Captain Warwick Tompkins?

Mr. HAYDEN. I doubt that he did. He may have. I don't think he did. I don't know. I am sure that everybody I saw at that time, I talked to them about this Yugoslav thing. What came out of the conversations, I don't know.

Mr. TAVENNER. At the time of your second employment by the moving picture industry, did your employer have any knowledge, as far as you know, of your associations with other Communist functionaries in California, such as William Schneiderman and Isaac Folkoff?

Mr. HAYDEN. No. I think that was more or less lost in the shuffle of the war. There was so much going on, and I was fortunate enough to come out of the war better, publicity-wise or otherwise, and they felt I had done pretty well in the war and let it go at that. There was no detailed analysis of what happened.

Mr. TAVENNER. As a result of your signing the contract in New York, you went to the West Coast. At that time, did you see Captain Warwick Tompkins again?

Mr. HAYDEN. I saw him as soon as I left Nevada. I returned to Hollywood by way of San Francisco and spent some time with him on his schooner there. I don't remember how long.

Mr. TAVENNER. What was the date?

Mr. HAYDEN. I would say it was approximately the last week in March, 1946.

Mr. TAVENNER. What occurred on the occasion of this visit to Captain Tompkins?

Mr. HAYDEN. I don't remember anything in particular. Yes, one thing. He said he wanted to write a book about me. He was a very good writer. He had written for yachting magazines and had written several books with no political content whatever, and he thought it would be a good idea to write a biography of my life, and the slant he wanted to give it was, "The Development of a Typical Non-Political American Youth into a Militant Participant in the Class Struggle," something like that. I said O.K.; O.K.

So I went down to Hollywood and purchased a boat which I lived on, made my home on. Shortly thereafter, I would say in April, possibly the latter part of April or first of May, for three weeks he came on the schooner with me and took notes copiously. He followed me wherever I went on the boat, and eventually he got 75,000 words written on the story before I "came to" sufficiently to call on him one day and call the whole thing off.

Mr. TAVENNER. When was it you called it off? It was quite sometime later, I suppose?

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Mr. HAYDEN. Yes, it was a long time later; a long time

later.

Mr. TAVENNER. Before we go into that, I would like to know what occurred in the meantime. After your arrival in Hollywood, did you become associated with any particular organizations there?

Mr. HAYDEN. I joined the Communist Party.

Mr. TAVENNER. You joined the Communist Party?

Mr. HAYDEN. Yes.

Mr. TAVENNER. Will you tell the committee the circumstances leading up to your actually becoming a card-carrying member, or dues-paying member, of the Communist Party?

Mr. HAYDEN. Yes, I will. As I began to operate around and move around Hollywood, I continued to talk, I would say almost incessantly, about this thing built up in me in Yugoslavia and the feeling I wanted to do something for a better world. That is a cliche' expression, but I think it is accurate.

Through Tompkins I was put in contact with a woman, Bea Winter. One day she said to me, "Why don't you stop talking and join the Communist Party?"

I clearly remember my first reaction, which was, "This is ridiculous." However, I went ahead. She had a paper which I signed. I don't know whether I signed Sterling Hayden or John Hamilton. John Hamilton was my legal name. I know I signed one of the two names, and was almost immediately

accepted into the Party.

Mr. TAVENNER. How do you spell Bea?

Mr. HAYDEN. B-e-a.

Mr. TAVENNER. How was she employed?

Mr. HAYDEN. She was a secretary in the office of my agent.

Mr. TAVENNER. What was the name of your agent?

Mr. HAYDEN. Berg-Allen Berg, Inc.

Mr. TAVENNER. Is that agency in existence today?

Mr. HAYDEN. It has since become amalgamated or merged with the William Morris office.

Mr. TAVENNER. Do you know whether Bea Winter's membership in the Communist Party was known to the agency?

Mr. HAYDEN. I think it is safe to say it was not, or she wouldn't have been employed there.

Mr. TAVENNER. How is she employed now, do you know?

Mr. HAYDEN. I have heard she was secretary to a producer. I can't think of his name.

Mr. MOULDER. Mr. Tavenner, will you fix the date when he joined the Communist Party?

Mr. TAVENNER. Yes. Can you fix the date when you joined the Communist Party?

Mr. HAYDEN. As nearly as I can remember--and I have no record of it at all--it was approximately between the 5th and 15th of June, 1946, but that may not be accurate.

Mr. TAVENNER. Over how long a period of time were you acquainted with Bea Winter?

Mr. HAYDEN. Prior to this?

Mr. TAVENNER. Both prior and subsequently.

Mr. HAYDEN. I had known her before the war when she was with the Berg-Allen Berg Agency. Nothing political was ever discussed. I saw her again after the war, and I believe it was Tompkins who told me she was very active politically. Then began the political phase of the association, you might say.

Mr. TAVENNER. How long were you acquainted with her after you became a member of the Communist Party?

Mr. HAYDEN. She was a member of the cell or group that I was assigned to up until the time that I broke with them, which was in December of that same year, 1946.

Mr. TAVENNER. To what group of the Communist Party were you assigned upon your first joining the Party?

Mr. HAYDEN. I was told that for security reasons I should not be with any prominent people in any phase of endeavor at all in the motion picture industry, but should be with people known as back-lot workers, carpenters, electricians, and so forth and so on.

Mr. TAVENNER. Will you explain that a little further, about security? Security for whom?

Mr. HAYDEN. Security for me, I presume. It was never discussed very much. I believe this cell was composed primarily of

people from Universal, RKO, Columbia and Paramount, but these people were never known to me by their last names. It was only first names. Everybody called everybody else comrade.

Mr. TAVENNER. How many composed that cell?

Mr. HAYDEN. I don't know what the official membership was, but an average meeting would have from ten to twenty-two or twenty-three people. I think they were happy if they had more than eight.

Mr. TAVENNER. Who were the officers?

Mr. HAYDEN. When I first joined there was a man who functioned as secretary, whose last name I do not know, whose first name was Hjalmar.

Mr. TAVENNER. How do you spell it?

Mr. HAYDEN. H-j-a-l-m-a-r.

Mr. TAVENNER. How was he employed?

Mr. HAYDEN. I don't know. I don't know how he was employed.

Mr. TAVENNER. Do you know by whom he was employed?

Mr. HAYDEN. I couldn't say for sure, no. I was going to say I thought he was at Paramount, but I am not sure.

Mr. TAVENNER. Do you know where he lived?

Mr. HAYDEN. I have no idea, although I may have gone to his house. I went to different houses by address. I don't know if I ever went to his house, though it is likely I did. He functioned as secretary. He kept records, collected dues,

and so forth and so on.

Mr. TAVENNER. To whom did you pay your dues?

Mr. HAYDEN. To him.

Mr. TAVENNER. What were your dues?

Mr. HAYDEN. The same as everybody else. They were computed on a percentage of salary, but I was not included in the percentage deal. I paid what everybody else paid. It seems to me it was $1.75, $2.00 or $2.50 a month.

Mr. TAVENNER. Can you recall the names of anybody else who were members of that group?

Mr. HAYDEN. I remember the names Bernie and Frank. I never knew their last names. I knew Bea Winter, of course.

Mr. TAVENNER. Was she a member of that same group?

Mr. HAYDEN. She was.

Mr. TAVENNER. Do you know how Bernie was employed?

Mr. HAYDEN. I do not.

Mr. TAVENNER. Do you know where he lived?

Mr. HAYDEN. I do not know that. I don't think I ever went to his house.

Mr. TAVENNER. Did you say a person named Frank?

Mr. HAYDEN. Somebody named Frank.

Mr. TAVENNER. Are you able to identify any of these people by any manner to the committee, as to how they were employed and where, or where they lived, that might lead to a discovery of who they actually are?

Mr. HAYDEN. Only the man named Bernie, from the way he conducted himself, I would say he was employed in a white-collar capacity. He was more of an intellectual type than the others. He frequently would hold a discussion on the dialectical phases of communism, and so forth and so on.

(Committee members Doyle, Velde and Jackson left the hearing room.)

Mr. HAYDEN (continuing). All the rest seemed to me to be employed as back-lot workers.

Mr. TAVENNER. Can you recall the names of any of the persons in whose homes the meetings were held?

Mr. HAYDEN. No, because when a meeting broke up somebody would say, "We will meet next Friday night at such and such a time at such an address." I would write down the address. I wasn't sure whose house it was.

Mr. TAVENNER. Do you know an individual by the name of Abe Polonsky?

Mr. HAYDEN. Yes. The meetings were frequently held at Abe's house.

Mr. TAVENNER. Was he a member of this group?

Mr. HAYDEN. He was later. About the time I terminated he began to show up at meetings. In the early stages of the proceedings he did not sit in on these meetings as I remember it.

Mr. TAVENNER. Was he known to you as a member of the

Communist Party, from your association with him?

Mr. HAYDEN. Yes.

Mr. TAVENNER. Is he currently a writer for Twentieth Century-Fox?

Mr. HAYDEN. I don't know who he is writing for. I don't know anything about him.

Mr. WOOD. Mr. Counsel, will you suspend for a moment?

Mr. TAVENNER. Yes, sir.

Mr. WOOD. Let the record disclose that the number of committeemen in attendance has been reduced, and that there are now present members of the committee Walter, Moulder, Potter, and Wood, being less than a quorum. By virtue of authority vested in me under the resolution creating this committee, I hereby establish a subcommittee to proceed with the hearing until a quorum returns.

Mr. TAVENNER. Will you give any further information you have as regards Abe Polonsky and his activities in the Communist Party?

Mr. HAYDEN. Yes. In all honesty, I know little on that score. Initially I had the feeling he was involved elsewhere. While the meetings were held at his house, he was seldom present until two or three months had elapsed, after which he began to appear fairly regularly, and after that functioned as sort of head of the group. Outside of that, I know nothing of his activities.

Mr. TAVENNER. Were you acquainted with Robert Lees?

Mr. HAYDEN. Robert Lees was a member of this group.

Mr. TAVENNER. Did he meet on more than one occasion with this same group?

Mr. HAYDEN. Yes, he did.

Mr. TAVENNER. How often do you think he was there while you were there?

Mr. HAYDEN. I could only guess, and I don't like to guess on things like this. I would say ten or twelve times.

Mr. TAVENNER. Do you recall whether you met at his home on any occasion?

Mr. HAYDEN. I think we did on one occasion.

Mr. TAVENNER. What was the purpose of the holding of these meetings for this particular group that you were assigned to?

Mr. HAYDEN. The over-all purpose was simply that these people were Communists and they met to discuss what was going on. In a meeting the discussion would usually be split up into what was going on in the industry that concerned them, and then part of the meeting would be devoted to the world situation, theoretical diagnoses, and so forth.

Mr. TAVENNER. In other words, part of the time was devoted to the study of the principles of the Communist Party?

Mr. HAYDEN. Yes.

Mr. TAVENNER. How long did you continue in that cell?

Mr. HAYDEN. That was the only cell I ever belonged to.

Mr. TAVENNER. Did you have any particular assignment while you were a member of that cell?

Mr. HAYDEN. After about-- and here, again, I do not remember the date. It wouldn't be hard to fix it, because sometime the latter part of that summer or early in the fall the Conference of Studio Unions, which is a sort of amalgamation of locals in the industry, went out on strike. At that time the focal point of interest became the prosecution of this stand that these people had taken.

I was told that it would be very helpful and important if the Screen Actors' Guild could be swung into line in support of this strike.

Mr. TAVENNER. You were told that by whom?

Mr. HAYDEN. I don't know; somebody in this group.

Mr. TAVENNER. It was a Communist order or suggestion?

Mr. HAYDEN. That is the way it came to me.

Mr. TAVENNER. It came to you in a Communist meeting by members of the Communist Party?

Mr. HAYDEN. Yes. So I went first--and I don't remember who told me to go to it--to a large cocktail party where 60 or 70 people interested in this phase of endeavor, you might say, were present, and through this initial meeting I began to meet a group of actors and actresses who all felt the same way. This was a very loose category of people, however.

Mr. TAVENNER. Was that the group with whom you were

directed to work?

Mr. HAYDEN. No. I still attended meetings with this same group, but they told me I should be concerned primarily with actors, and they thought I should contact the Screen Actors' Guild for support of the position of the Conference of Studio Unions, and I was told to associate with these people.

Mr. TAVENNER. Who were working for the same purpose?

Mr. HAYDEN. It coincided. I would like to say at this point, there were a great, great many people involved here. I don't know what percentage of the actors and actresses involved were a long, long, long way from being Communists in any sense of the word, so far as I know.

Mr. TAVENNER. You have given a list of the persons connected with that movement to the investigators of this committee, have you not?

Mr. HAYDEN. Yes, I have, to the best of my recollection.

Mr. TAVENNER. Are there any of that group whom you can identify as members of the Communist Party, to your knowledge? I am not asking you for names of people generally who were with you in this project, unless they were known to you to be members of the Communist Party.

Mr. HAYDEN. I understand. I wouldn't hesitate to say Karen Morley, inasmuch as in 1947, a long time after I had completely severed any and all connections with any form of Communist activities or endeavor, she came to me and asked me

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to come back, so I certainly think it is safe to assume that she was a member. Over and above that, it would have to get into the realm of conjecture, which, frankly, I am somewhat doubtful of.

Mr. TAVENNER. I don't want you to go into the field of conjecture.

Mr. HAYDEN. No.

(Representative Doyle returns to hearing room.)

Mr. TAVENNER. Now I want to ask you a few more questions about this meeting which you were directed to attend in carrying out your Communist Party obligations. You said there were 50 or more people present, as I understood you?

Mr. HAYDEN. There were 60 or 70 people there.

Mr. TAVENNER. Did that group narrow down to a comparatively few who actually functioned?

Mr. HAYDEN. I would say there was a nucleus that would attend meetings more regularly. When there were gatherings to see what could be done, there were certain people who would appear more regularly. There were people on the periphery, on the edge, who would be there sometimes; and other people were there more regularly.

Mr. TAVENNER. How frequently did you meet to work on that enterprise?

Mr. HAYDEN. I would say once or twice a week.

Mr. TAVENNER. Did Karen Morley meet with you?

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Mr. HAYDEN. Yes.

Mr. TAVENNER. Where were these meetings held?

Mr. HAYDEN. Some were held at Karen Morley's house. Some were held at a house owned by a man named Morris Carnovsky, who, I might say, was never present. And others were held at homes which I only knew at that time by address.

(Representative Jackson returns to hearing room.)

Mr. TAVENNER. Are you acquainted with a person by the name of Lloyd Gough?

Mr. HAYDEN. Yes.

Mr. TAVENNER. G-o-u-g-h, is that the correct spelling of the name?

Mr. HAYDEN. I think it is.

Mr. TAVENNER. Did he attend those meetings?

Mr. HAYDEN. Yes, he did.

Mr. TAVENNER. Do you have any knowledge on your own part as to whether or not he was a member of the Communist Party?

Mr. HAYDEN. Well, I would say it would probably be safe to assume that he was.

Mr. TAVENNER. I don't want you to assume it.

Mr. HAYDEN. I have absolutely, categorically, no knowledge that he was.

Mr. TAVENNER. Are you acquainted with Howard da Silva?

Mr. HAYDEN. Yes.

Mr. TAVENNER. Did he attend those meetings?

Mr. HAYDEN. Yes.

Mr. TAVENNER. Have you any personal knowledge as to whether or not he was a member of the Communist Party?

Mr. HAYDEN. Only in his behavior before this committee.

Mr. TAVENNER. I understand that you withdrew or terminated your connection with the Communist Party the same year in which you joined it?

Mr. HAYDEN. That is right.

Mr. TAVENNER. Will you tell the committee what led up to the termination of your relationship with the Communist Party, and whether your break was an actual break and a final break with the Communist Party?

Mr. HAYDEN. Thank you very much. That I would like to do.

As I think is abundantly clear--and I don't make any apology--I do not mean to imply that I was dragged into the thing in any way, shape or manner. I went into the thing voluntarily. Certainly I think it was the stupidest, most ignorant, thing I have ever done, and I have done a good many such things, but I did go into it with a very emotional and very unsound approach. I hadn't been in very long--I would say it took me three or four months to realize the true nature of what I had done.

I would like to say at this time, without launching into a long dissertation on this thing, that one thing that decided

me once and for all against the whole business was the manner in which everything is predetermined. I think I had become susceptible to and, in a sense, perhaps, a victim of the idea that they had a form of democracy in mind. That was in my mind during the Yugoslav days and the time I joined. I found the belief is that they have the key, by some occult power, to know what is best for people, and that is the way it is going to be. I think any Communist or pseudo-Communist who pretends it is other than this is falsifying the fact.

When I learned about this and began to think about it and digest it a bit, I decided to get out, and I got out.

I would like to take this opportunity, if I may, to briefly state for the record a sort of synopsis of my complete association with anything that was Communist or might be construed as Communist front. I would like to lump it and say categorically that is all there is to it, and anybody who insinuates it is not, is mistaken.

I belonged to this cell that I mentioned.

Mr. TAVENNER. First let me ask: Have you become a member of any other organizations since you terminated your relationship with the Communist Party which has been cited as a Communist front, or has had Communist Party leanings, so far as you know?

Mr. HAYDEN. I know of one instance, and I would like to set that straight. There was an outfit in Hollywood, the

Committee for the First Amendment, formed in October 1947. I broke once and for all with the Communist thing in December 1946. Actually, the break coincided with the fact I was living on my boat in Santa Barbara.

That summer my wife and I went East, on the coast of Maine, and when we came back I had a call from Alexander Knox saying this Committee for the First Amendment was being formed, and would I join. I said I would think it over.

I was told who was sponsoring it, spearheading it. I thought it over very carefully, and I assured myself--I may be wrong;, but my conclusion was that this was in no way a Communist front at that time.

So I joined, and I came to Washington in the fall, I think October of that year, 1947.

I would like to go on with the people who did join. I think you are probably familiar with the membership list of that organization, and if it has since been determined that this thing was spearheaded by Communists, believe me these people didn't know it. The people who lent their names and gave money to this Committee for the First Amendment, to the best of my knowledge certainly had no idea that it was a Communist front, any more than I had.

That is the one thing which, as you said, has been cited.

Mr. TAVENNER. Who were those who spearheaded the Committee for the First Amendment, to your knowledge?

Mr. HAYDEN. The first name that comes to mind is Humphrey Bogart, and his wife. It would be hard for me to remember. I wish I had a list. I know it runs into hundreds of so-called Hollywood names. I know there was a tremendous gathering at Ira Gershwin's house at which a couple hundred people were present. The spokesmen were John Huston and Phil Dunne. It is common knowledge all the people who flew East at that time.

Mr. TAVENNER. I interrupted you in the course of your statement.

Mr. HAYDEN. I would like to go on and sum this thing up once and for all, if I may.

I did belong to the Communist Party from June until the middle of December, 1946.

Mr. TAVENNER. When you joined the Communist Party, were you advised by anyone that to do so would improve your chance of promotion in Hollywood?

Mr. HAYDEN. No, I was not. On the contrary, I had certain reservations in my mind and I kept pretty quiet, I kept completely quiet, about my association with the Communist Party. I didn't think it would help me in any way, shape, or manner; on the contrary.

Mr. TAVENNER. In the course of your experience in Hollywood, did you at any time become acquainted with any Communist activity on the part of any high official of the motion picture

industry?

Mr. HAYDEN. Yes, there was one instance. Shortly after I joined, I would say in July, Bea Winter said there was an important man who would like to come and talk with me. We met at the restaurant Victor's on Sunset Boulevard. He came in. I don't know the name by which he was introduced to me. After reading certain newspaper stories subsequent to this event, I figured his name was John Stapp. I know he was introduced as John.

Mr. TAVENNER. S-t-a-p-p?

Mr. HAYDEN. Yes. I think he has other names. He asked what made me think I wanted to be a Communist.

Mr. TAVENNER. Was he a member of the Hollywood motion picture industry?

Mr. HAYDEN. I have no idea.

Mr. TAVENNER. Well, possibly from my question it might have been misinterpreted. He was a high functionary in the Communist Party?

Mr. HAYDEN. I was told he was an important man.

Mr. TAVENNER. But not in the Hollywood motion picture industry?

Mr. HAYDEN. I don't think he was in any way employed in the industry; not in any way.

Mr. TAVENNER. Go ahead with your experience.

Mr. HAYDEN. With John Stapp?

Mr. TAVENNER. Yes.

Mr. HAYDEN. He asked why I had joined, and I went into the Yugoslav thing. He asked if I had any militant trade union background, and I said I did not. The conversation was more or less parallel with the conversation I had with Jerome, where I figured he was doing some calculating. He didn't say anything to me at all. I think he said he doubted that I would make a good Communist, but I am not sure.

Mr. TAVENNER. Going back to my original question, did any knowledge come to you at any time of activities on the part of any high-ranking official in the Hollywood motion picture industry that would indicate Communist Party membership on the part of any such individual?

Mr. HAYDEN. No. I think of nothing whatsoever in connection with that.

Mr. TAVENNER. Were you acquainted with Edward G. Robinson?

Mr. HAYDEN. I met Mr. Robinson backstage at a rally for Israel one evening, and chatted with him a couple minutes before he made a speech.

Mr. TAVENNER. Did he attend any Communist Party meetings which you attended?

Mr. HAYDEN. No.

Mr. TAVENNER. Please proceed to sum up what you had in mind saying.

Mr. HAYDEN. I mentioned the cell, which lasted for five

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or six months.

There was the activity in this minority group within the Screen Actors' Guild.

As soon as I got back in Hollywood I joined the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions, HICCASP. I paid dues through December. I never participated in a single thing in their behalf.

I joined the American Veterans Committee at the same time. I made two speeches for them on Yugoslavia, one in Pomona and one in Santa Barbara. I spoke on the fighting in Yugoslavia.

Then there is the Committee for the First Amendment, which I suppose could be construed as such since it has since been cited as a front organization.

And as I indicated earlier, this is the total, without reservation or limitation.

I have a brief list of contributions which I wanted to put in.

Mr. TAVENNER. What were the organizations to which you contributed?

Mr. HAYDEN. I contributed $100 to HICCASP.

$300, one check, to Abe Polonsky. As I remember, this was for the families of the strikers in the CSU. That may be wrong. It may have been for the Communist Party.

I paid my Communist Party dues.

I paid my AVC dues, $2.75 per month.

I paid my HICCASP dues.

I once gave Tompkins $75 for the People's World when they were trying to keep on printing.

That was the total.

Mr. TAVENNER. Were all these contributions made prior to your leaving the Party?

Mr. HAYDEN. Except for $100 to the Committee for the First Amendment.

Mr. TAVENNER. You have indicated that after your relationship with the Communist Party was severed, that Karen Morley came to you and asked you to come back into the Party.

Mr. HAYDEN. Yes.

Mr. TAVENNER. Will you give the committee the entire transaction as it occurred?

Mr. HAYDEN. She came to our house. I had remarried in June of that year. She came to our house, I believe, right after or before the Committee for the First Amendment was formed. She came and said she wanted me to consider coming back in, and I said, "There is nothing to be considered. This is it. There is nothing to discuss" and so forth and so on.

As she left the house I took her out to the front hall, and she said, "I hope you realize that having made that decision, it will be extremely hard for you to ever get back

in." And I said, "Nothing will please me more." That ended it.

Mr. TAVENNER. During the course of the conversation, was anything said about your becoming a passive member?

Mr. HAYDEN. Yes. I forgot that. She said, "Since you don't want to be an active member, will you contribute money?" I said, "No."

(Representative Velde returns to the hearing room.)

Mr. TAVENNER. In other words, in Hollywood there is such a thing as a passive membership, or a contributing membership, without attending meetings and so forth?

Mr. HAYDEN. That is the way I understood it.

Mr. TAVENNER. Do you know of any instance in which that type of membership is being maintained?

Mr. HAYDEN. I do not.

Mr. TAVENNER. You have cooperated with the committee by telling the investigators, in advance of this hearing today, what you have known of communism in your own life and in Hollywood. Have you taken any other action besides that which would indicate good faith on your part in the break which you claim you have made with the Communist Party?

Mr. HAYDEN. I believe I have. One month after South Korea was invaded, through my attorney, a letter was sent to Mr. J. Edgar Hoover, Federal Bureau of Investigation, in which was set forth the fact that for a period of five to

six months I had been a member of the Communist Party, and with the world going the way it was, it seemed entirely probable that a conflagration would develop, and I hoped, if that was the case, my services would not be denied, if the Marine Corps could use me, on the basis of this mistake I had made.

I have a photostatic copy of that letter I would like to produce or read for the record.

Mr. TAVENNER. Suppose you produce it and read it into the record.

Mr. HAYDEN. (Reading:)

July 31, 1950

Federal Bureau of Investigation,
Washington, D. C.

Attention: Mr. J. Edgar Hoover.

Dear Sir:

This office has a client who has discussed with us a problem which I believe can only be answered through your organization.

In June of 1946 this young man, in a moment of emotional disturbance, became a bona fide member of the Communist Party in the State of California. In November of 1946 he decided that he had made a mistake and terminated his membership and his association with the Communist Party. Ever since November of 1946 this client has had no connection whatsoever with the Communist Party or with any organization affiliated with it.

The gentleman in question is an American born citizen with a distinguished war record. He enlisted in the Marine Corps as a private and received his

termination as a captain. Because of his distinguished services he received the Silver Star medal with citation from the Commanding General, Mediterranean Theater of Operations, United States Army. The citation recognized his gallantry in action in the Mediterranean Theater of Operations with the United States Marine Corps Reserve.

Our client is not engaged in any activity where security is involved. However, since the commencement of the operation in Korea, he has felt that the time may come, in the near future, when his services might be of aid to the United States. He is concerned with the fact that his brief membership in the Communist Party, as aforesaid, may operate to prevent the use of his services.

In addition to the foregoing, he is married and has young children. If his services are not needed by the United States, conditions may develop so as to require an answer in connection with ordinary employment to the query: "Are you now or have you ever been a Communist?"

Our client can, of course, answer honestly and frankly that he is not now a member of the Communist Party. He could not answer the rest of the compound question without (a) either lying, or (b) if he told the truth he would probably find himself unable to earn a living.

While it must be admitted that a mistake was made in 1946, it does appear that justice requires some method by which one mistake does not operate (a) to prevent the United States from making use of the services of our client, (b) to prevent our client from earning a living.

He is perfectly willing to submit to any interrogation or examination by the Federal Bureau of Investigation so that that organization may be convinced of his sincerity and of the truth of all the statements related herein.

The purpose of this, of course, is to permit our client, if the compound question is asked him,

to say in answer to the question, "Please inquire of the Federal Bureau of Investigation." The Federal Bureau of Investigation could then notify the prospective employer that there was no reason for not employing our client.

We would appreciate hearing from you at your earliest convenience.

Sincerely yours,

GANG, KOPP & TYRE

By Martin Gang

Mr. TAVENNER. Was a reply received from the Director of the Federal Bureau of Investigation?

Mr. HAYDEN. Yes. I have that here.

Mr. TAVENNER. Will you read it into the record?

Mr. HAYDEN (Reading:)

August 15, 1950

Mr. Martin Gang
401 Taft Building
Los Angeles 28, California

Dear Sir:

Your letter of July 31, 1950, has been received and I want to thank you for making these facts available to me. I have given your letter careful consideration and I am fully cognizant of the problem which confronts you and your client.

I regret to inform you, however, that it has been a longstanding policy of this Bureau not to grant a clearance to any person and I am, therefore, unable to assist you in the manner which you suggest.

May I suggest, however, that inasmuch as this Bureau has primary investigative jurisdiction of matters concerning the internal security of our country, it is considered advisable that your client furnish our Los Angeles Office with details concerning his membership in the Communist Party together with the nature of the Party activities during that period.

In order to comply with this request may I suggest that you contact Mr. R. B. Hood, Special Agent in Charge of our Los Angeles Office, 900 Security Building, Los Angeles 13, California, in order to arrange for an interview of your client.

Very truly yours,

/s/ J. E. Hoover

John Edgar Hoover
Director

Mr. TAVENNER. Did you report as requested in that letter?

Mr. HAYDEN. Yes, I did. I don't remember just how soon after we received this letter from Mr. Hoover. I believe it was early in August. And subsequently I met with them on two other occasions and discussed the thing in complete detail as I have today.

Mr. TAVENNER. Have you anything further you desire to add?

Mr. HAYDEN. I think we have covered the ground pretty well. I would like to say that I appreciate very much, very, very much, the opportunity to appear here today. I

think that there is a tremendous service to be rendered, not only to the country at large but to the motion picture industry and also to those individuals who find themselves in a similar position to mine.

I have heard that there are many, many thousands--I have heard there are hundreds of thousands--of ex-Communists who don't know what to do about it. I would like, if it is not presumptuous, to suggest in all humility that perhaps some provision could be made by law to permit people who had had a similar experience to make their position known and clear, so that they could get this thing off their chest, because, believe me, it is a load to carry around with you.

Mr. TAVENNER. I might say, in that connection, that the Chairman of this committee, in a broadcast not long ago, invited those who were in this category to make that fact known to this committee, and they would keep it in confidence if that was desired, but to make known their participation so that it would be a matter of record now as to just what their participation had been, and there has been a very fine response to that.

Mr. HAYDEN. I didn't realize that.

Mr. TAVENNER. I have no further questions, Mr. Chairman.

Mr. WOOD. Mr. Walter.

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Mr. WALTER. I would like to ask a question about this

Committee for the First Amendment. What representations were made to you concerning the need for an organization to protect the First Amendment to the Constitution?

Mr. HAYDEN. As I recall it, the basic premise of the organization was that a man was entitled to whatever political beliefs he might have, and that nobody could inquire into them. I think that this was the idea they had in mind at the time.

Mr. WALTER. That is all.

Mr. WOOD. Mr. Doyle.

Mr. DOYLE. Mr. Hayden, in reference to your last statement, I believe you said you are very, very grateful to the committee for the opportunity to get this thing off your chest. Then you added, "Believe me, it is a load." What did you mean by that?

Mr. HAYDEN. Well, conditions, of course, it seems to me, from my personal experience, were a great deal different in 1946 than today. As I have indicated, I went into the thing of my own free will, impulsively, stupidly, but I did get into it. When I realized I was wrong, I got out.

Mr. DOYLE. What happened to cause you to come to the conclusion you had committed error?

Mr. HAYDEN. One of the prime things was taking refuge in certain amendments to the Constitution. At that time I was pretty much of a greenhorn, but as soon as I realized

the Communists were taking refuge under the amendments to our Constitution that they under no circumstances would permit others to take,--

Mr. DOYLE. Taking refuge from what?

Mr. HAYDEN. Taking refuge in the Fifth Amendment or the First Amendment and considering that their political connections could not be questioned.

Mr. DOYLE. What led you to believe they were taking refuge in the First and Fifth Amendments?

Mr. HAYDEN. I believe in this investigation certain people have stood on the Fifth Amendment.

Mr. DOYLE. That is only in the last year or so.

Mr. HAYDEN. That is right.

Mr. DOYLE. And you resigned from the Communist Party in 1946.

Mr. HAYDEN. Yes.

Mr. DOYLE. That is four years ago. What did you discover prior to the time you resigned which caused you, if anything did cause you, to come to the conclusion that you could not consistently continue longer as a member of the Communist Party?

Mr. HAYDEN. One thing was when I became aware of the totalitarian idea of communism, which had been obscured by the fog in the war years.

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Mr. DOYLE. I believe you testified when you accepted Bea Winter's invitation to join the Communist Party, the

meetings of the cell indicated, did they not, the totalitarian nature of the Communist Party?

Mr. HAYDEN. Yes, they did, but, unfortunately, it took some time for my awareness of this to overcome the initial headway I had built up.

Mr. DOYLE. When you say you discovered the totalitarian nature of the Communist Party, what do you mean by that? What does "totalitarian nature of the Communist Party" mean to you that caused you to resign?

Mr. HAYDEN. That a very few people, or a certain group of people, know what is best for the majority, and the will of the majority has no bearing on what is done for the majority. That, I believe, is wrong.

Mr. DOYLE. Did you discover at any time that the Communist Party was encouraging devious ways to upset or overthrow or overcome, by force if necessary, the republican form of Government that we have under our Constitution in the United States?

Mr. HAYDEN. I certainly believe that to be the case.

Mr. DOYLE. When did you come to that conclusion?

Mr. HAYDEN. I don't remember the exact time.

Mr. DOYLE. Approximately?

Mr. HAYDEN. Approximately at the time I severed my connection.

Mr. DOYLE. That was when? You might have testified to

that when I was out of the room voting.

Mr. HAYDEN. December 1946.

Mr. DOYLE. As I say, I had to go out of the room to vote, so I didn't have the benefit of hearing your full testimony. I left the room just at the time you were testifying that Ben Winter was a member of a cell with you. So I don't know if you told the names of other members of that cell, or those whom you know as Communists.

Mr. HAYDEN. To the best of my knowledge I did.

Mr. DOYLE. Was that question asked, Mr. Counsel?

Mr. TAVENNER. Yes, and his answer was he knew them only by their first names with the exception of two, Abe Polonsky and Robert Lees, whom he identified.

Mr. DOYLE. Were the members of this cell all men?

Mr. HAYDEN. No; men and women.

Mr. DOYLE. About what proportion?

Mr. HAYDEN. Two-thirds men and one-third women.

Mr. DOYLE. How many members in the cell?

Mr. HAYDEN. There were from ten to twenty-three or twenty-five.

Mr. DOYLE. How often did they meet?

Mr. HAYDEN. Weekly.

Mr. DOYLE. Did they have a regular meeting place?

Mr. HAYDEN. It was at a different house almost every week. Several meetings were held at the house of a man named

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Abe Polonsky.

Mr. DOYLE. Were members of the cell all actors or actresses?

Mr. HAYDEN. None of them were actors or actresses.

Mr. DOYLE. You were an actor?

Mr. HAYDEN. Yes, I was. As I said, I was told when my application was accepted that I would be put in a cell of back-lot people.

Mr. DOYLE. I believe you said they were carpenters, electricians, and so on?

Mr. HAYDEN. Yes.

Mr. DOYLE. Didn't you recognize some of them by name? They were all in the industry, weren't they?

Mr. HAYDEN. Yes, they were all in the industry, but it is a large industry. There are 20,000 to 30,000 people in the industry, I believe.

Mr. DOYLE. And you associated with those people in that cell from what date?

Mr. HAYDEN. About the first week of June.

Mr. DOYLE. Until December 1946?

Mr. HAYDEN. Yes, sir.

Mr. DOYLE. Then it is your testimony that from June 1946 to December 1946 you associated weekly with members of the cell at meetings, and you only know the names of two members of the cell?

Mr. HAYDEN. We met two to three months on this basis, at

which time I was put in touch with a group of actors and actresses trying to swing the Screen Actors' Guild in line with a strike then in progress. I then met very infrequently with this initial cell.

Mr. DOYLE. Did you ever receive any literature from Tompkins or anyone else which, in printed form, made any declaration or stated any policy or objective that caused you to conclude that the Communist Party, of which you later became a member, was interested in revolution against the American form of government?

Mr. HAYDEN. As I recall, it was always couched in other terms. I think a more perceptive person would have seen it. I did not at the time.

Mr. DOYLE. You believe the literature you received from Tompkins did advocate the overthrow of the American form of government?

Mr. HAYDEN. I think that was the ultimate objective, yes.

Mr. DOYLE. Do you have any of that literature now?

Mr. HAYDEN. No.

Mr. DOYLE. Do you know where any of it could be had?

Mr. HAYDEN. No. I know it used to be out in plain sight in some of the book stores.

Mr. DOYLE. Can you identify any of those book stores by name or location?

Mr. HAYDEN. I cannot offhand,

Mr. DOYLE. Do you think your memory could be refreshed?

Mr. TAVENNER. What was your question?

Mr. DOYLE. My question was whether or not the witness now recalled the name or location of any book stores which carried Communist literature which the witness states he now realizes advocated the overthrow of our American form of government.

Were any of them in Hollywood?

Mr. HAYDEN. I remember a book store, I don't know if it is in existence any more, the Lincoln Book Store, I think it was. I don't know where it was.

Mr. DOYLE. When was that?

Mr. HAYDEN. 1946.

Mr. DOYLE. Did you ever receive literature from that book store?

Mr. HAYDEN. I went in there once or twice.

Mr. DOYLE. Did they ever hand you some literature for free distribution?

Mr. HAYDEN. There was a lot of throw-away stuff on the table, as I remember it.

Mr. DOYLE. You stated you came to think there was a great service to do the country and the industry. I suppose you were referring to the moving picture industry. Does the moving picture industry, in your judgment, need any service

in connection with who are and who are not Communists and who were Communists previously, and if so, what service?

Mr. HAYDEN. My thought on that was simply, as I guess is common knowledge now, there is a great furor in Hollywood about the whole situation. My idea was that if ex-Communists, or people who had been affiliated with Communist fronts, felt they could stand up and be counted and be judged on the facts, it would clarify the situation.

Mr. DOYLE. Is it or not a fact that the moving picture industry or colony has been pretty actively endeavoring to clean up the situation?

Mr. HAYDEN. I think that would expedite it.

Mr. DOYLE. You haven't answered my question.

Mr. HAYDEN. I am sorry.

Mr. DOYLE. I will ask it this way: To your knowledge has the moving picture industry been endeavoring to clean up its own house?

Mr. HAYDEN. I certainly think it has.

Mr. DOYLE. Do you think it is doing a pretty good job of it?

Mr. HAYDEN. I think it is, so far as I know.

Mr. DOYLE. I take it your voluntary testimony this morning is what you feel should be done by other former Communists who happened to be engaged in the art of acting?

Mr. HAYDEN. That it is. That is up to them, but that

is my reaction.

Mr. DOYLE. As you testified, I quickly made notes of this part of your testimony: "I was boiling inside. If I could do something about conditions, it might justify my being an actor with high income and pleasant working conditions." Do you recall stating substantially that?

Mr. HAYDEN. Yes, sir.

Mr. DOYLE. What were the conditions that you were boiling up inside about, that you wanted to help correct?

Mr. HAYDEN. I think it was a peculiarly personal thing with me. I came into the industry with an irregular background, with no background in the conventional way of earning a living, having always been at sea. I suddenly found myself making a lot of money and not doing a great deal of work for it, and I felt a responsibility I should have had earlier as an American citizen. I had never thought politically before. All of this came to focus at one time, and, unfortunately perhaps, the increment that set it off was my experience in Yugoslavia.

(Representative Kearney enters hearing room.)

Mr. DOYLE. At that time you were not interested in any economic conditions facing our country; it only involved your personal boiling up inside?

Mr. HAYDEN. That is very close to being correct.

Mr. DOYLE. Am I correct?

Mr. HAYDEN. You are very nearly correct.

Mr. DOYLE. It was a personal matter?

Mr. HAYLEN. Yes.

Mr. DOYLE. When Bea Winter in June 1946 handed you an application and asked why you didn't join the Party-- I believe that was your testimony?

Mr. HAYDEN. Yes.

Mr. DOYLE. And then told you you could not be a member of a cell where all members were actors, for security reasons, didn't it then occur to you there was something phony or dangerous about the Communist Party, when, for security reasons, you could not belong to a cell where actors belonged?

Mr. HAYDEN. Yes, it did.

Mr. DOYLE. What occurred to you?

Mr. HAYDEN. As I said before, it was a rash move, an impulsive move, but I was under such a head of steam at the time I simply did not think the thing out very carefully. I went ahead anyway.

Mr. DOYLE. In other words, you were so enraptured with the Partisans of Yugoslavia, their bravery and heroism, and you had so tied yourself up with Tompkins and others, that you could not immediately withdraw from the Communist Party?

Mr. HAYDEN. I could have withdrawn, but I couldn't see clearly at that time. I think that is accurate.

Mr. DOYLE. Did it ever occur to you, between June and

December 1946, what the security reasons were? What security reasons did you discover, if any?

Mr. HAYDEN. My feeling on that was simply that at that time I was employed by Paramount, and I felt that had it been known to Paramount that I was a member of the Communist Party, that I would no longer be employed by Paramount.

Mr. DOYLE. You stated Captain Tompkins got some 75,000 words written on your biography before you "came to" sufficiently to go to him and call the whole thing off.

Mr. HAYDEN. That is right.

Mr. DOYLE. I think that is the substance of your testimony?

Mr. HAYDEN. Yes.

Mr. DOYLE. What was it that caused you to "come to" sufficiently to go to this long-time friend of yours, adviser,-- He had been an adviser, I take it?

Mr. HAYDEN. Yes.

Mr. DOYLE. What gave you the backbone to go to him? What did you discover about the 75,000 words?

Mr. HAYDEN. The first draft he had knocked out actually fell by the wayside when I realized what I had done. It was not the book. I never read the book.

Mr. DOYLE. Was the book published?

Mr. HAYDEN. Heaven forbid! No.

Mr. DOYLE. Was it ever reduced to typewritten form?

Mr. HAYDEN. Only the first draft. My wife has frequently suggested I get it back. I don't know what happened to it.

Mr. DOYLE. Do you feel if you made a demand on Tompkins for it you would get it back?

Mr. HAYDEN. I have no idea,

Mr. DOYLE. Did you accept money or anything of value for the script?

Mr. HAYDEN. Nothing whatever. I have heard since he has been expelled from the Party. I don't know anything about that.

Mr. DOYLE. That is all, Mr. Chairman. Thank you very much.

Mr. WOOD. Mr. Moulder, do you have any questions?

Mr. MOULDER. Not at this time.

Mr. WOOD. Mr. Velde.

Mr. VELDE. I want to preface my questions by stating that, speaking for myself only as a member of the committee, I certainly appreciate your cooperation with the committee in giving us so many details as you have concerning your affiliation with the Communist Party. However, it occurs to me that the names of your associates in the Communist Party are, for some reason, a little bit obscure, and I can understand why that is so. I know you have been through a lot of questioning, both by our very able investigators and by FBI

agents, and the questions I ask you are for the purpose of prodding your memory and not for doubting your testimony.

I wish you would go back and review your associations in Yugoslavia, and name the persons you were associated with there who were in the Partisan movement at that time.

Mr. HAYDEN. The first names that come to my mind are Colonel Manola, who at one time functioned in some executive capacity in Bari headquarters in Bari, Italy; and Colonel Sergei Mackiedo, who was the man who notified me I had received this decoration from the Yugoslav Government.

Mr. VELDE. Were they American citizens?

Mr. HAYDEN. No. These are Partisans. Do you want American citizens?

Mr. VELDE. I want both.

Mr. HAYDEN. These two are Partisans. I can remember a man named Ivosevich, who was first mate.

Mr. VELDE. I wonder if you would spell that?

Mr. HAYDEN. I-v-o-s-e-v-i-c-h, I think. There may be a "t" in it. And Nikolich, N-i-k-o-l-i-c-h.

Mr. VELDE. Did you meet Tito?

Mr. HAYDEN. I never met Tito.

Mr. VELDE. Proceed.

Mr. HAYDEN. I don't think of any other names.

Mr. VELDE. What about Americans?

Mr. HAYDEN. American OSS officer in Bari, Captain Haus

Torte; Lieutenant Bob Thompson; Lieutenant Ward Ellen; Lieutenant Benson; Sergeant John Harnicker, Marine Corps; Major Koch; Major Linn Farish, who was killed in Greece. I guess there are a lot of others. Their names don't come to my mind.

Mr. VELDE. For the purpose of clarifying the record for people who may believe you are listing members of the Communist Party, if any of those you have listed are known to you to be or to have been members of the Communist Party, so state.

Mr. HAYDEN. To my knowledge none of them had any connection whatever. These were simply fellow officers or enlisted men with whom I worked.

Mr. VELDE. Was there an OSS officer from Pittsburgh?

Mr. HAYDEN. There were a number from around the Pittsburgh district. There are only three I recall, though there are lots of others.

Mr. VELDE. Were they members of the Communist Party? Can you identify any of them as members of the Communist Party?

Mr. HAYDEN. No. I have heard subsequently that one of them, George Wuchinich, was in some way connected with the Communist Party. The others were strictly anti-Communist.

Mr. VELDE. Will you tell the committee how you felt, or know, that George Wuchinich was associated with the Communist

Mr. HAYDEN. I don't know when or how I heard it, but at some time since the war I have heard that mentioned.

Mr. VELDE. Scuttle butt?

Mr. HAYDEN. Let's say scuttle butt.

Mr. VELDE. When was it you made your first trip back to the States after being in Yugoslavia?

Mr. HAYDEN. I think late November or early December 1944.

Mr. VELDE. Will you again review--I was gone part of the time you testified, for a vote-- will you again review in more or less detail who were on the boat you came on, where you went, and what happened during the time you were back in the States in 1944.

Mr. HAYDEN. The boat I came on was a transport. 99 percent of the people on it were Regular Army and Air Force personnel coming on some rotation, I imagine. A few from OSS were coming home.

At the time I came here, or shortly afterwards, I flew to the West Coast to visit Tompkins.

Mr. VELDE. What port did you enter?

Mr. HAYDEN. Staten Island. I reported in, came to Washington, got my leave papers, flew to San Francisco, and spent five or six days with Tompkins.

Mr. VELDE. Have you seen Mr. Tompkins recently?

Mr. HAYDEN. The last time I saw him was two years ago

when my wife and I were living on a boat at San Pedro and he and his wife and son, who had worked for me once, strolled by. We discussed nothing.

Mr. VELDE. You had no conversation with him?

Mr. HAYDEN. No conversation except about boats.

Mr. VELDE. Will you proceed.

Mr. HAYDEN. After that five or six days I flew back to Washington, contacted Tompkins about who I could contact in New York, who would know about guerrilla movements in the world.

Mr. VELDE. Will you go back to the five or six days you spent with Tompkins.

Mr. HAYDEN. It was just meeting people all the time, people coming to the boat, and we got in the car and visited people's homes. Different evenings we would go to people's homes, sit around, and talk to them. The only name brought out in the testimony was Dr. Ellwood Lyman, who to the best of my knowledge was not a Communist.

Mr. VELDE. I believe you mentioned it was during this time you met Steve Nelson?

Mr. HAYDEN. Yes.

Mr. VELDE. Where was this meeting?

Mr. HAYDEN. It may have been at the home of Dr. Lyman. It may have been at some other person's home.

Mr. VELDE. How many people were present?

Mr. HAYDEN. From fifteen to twenty people.

Mr. VELDE. And the only one you remember, as I understand, is Steve Nelson?

Mr. HAYDEN. That is right.

Mr. VELDE. What was the subject of the conversation so far as Steve Nelson was concerned?

Mr. HAYDEN. Yugoslavia. He asked questions about it and I talked about it. It was just a general conversation.

Mr. VELDE. Can you give in substance the conversation as you remember it?

Mr. HAYDEN. In capsule form, I would simply say I was the fellow who was home from the wars, and I was a first-hand connection with it, and therefore I was more or less the focal point of attention, and this did not displease me, I must admit, and I went on and on about what I had seen in Yugoslavia.

Mr. VELDE. I guess Steve Nelson was particularly interested in your story?

Mr. HAYDEN. He didn't seem to be too much.

Mr. VELDE. Who did the most talking, Steve or you?

Mr. HAYDEN. I think it was split up among the entire party.

Mr. VELDE. Do you remember anybody else who was present at all, their first name?

Mr. HAYDEN. I am sorry; I do not. No names come to my mind. I think this was a very haphazard gathering, though I

may be wrong about that.

Mr. VELDE. I may have forgotten your testimony about "Pop" Folkoff. Where did you meet him?

Mr. HAYDEN. In a restaurant.

Mr. VELDE. Was anybody else present at that meeting?

Mr. HAYDEN. I think we decided somebody named Baroway.

Mr. TAVENNER. Leo Baroway?

Mr. HAYDEN. I think so.

Mr. VELDE. Anybody else?

Mr. HAYDEN. Tompkins, Folkoff, this missing link, and myself.

Mr. VELDE. Was the restaurant on Marcus Street?

Mr. HAYDEN. I don't remember.

Mr. VELDE. What was the subject of the conversation?

Mr. HAYDEN. Just general conversation. We weren't discussing the weather.

Mr. VELDE. I don't want to put you through the grill. I am interested in finding out what the facts are.

Mr. HAYDEN. I appreciate that. I shouldn't have said general discussion.

Mr. VELDE. In your associations with the Communist Party, what did they ask you about? You had important information.

Mr. HAYDEN. It was more colorful than anything else.

Mr. VELDE. What was the general nature of the conversa-

tion?

Mr. HAYDEN. I am afraid of being redundant here. I can only say it was a description of what I had seen in Yugoslavia. Folkoff maintained a very distant approach to the whole thing, smiled as though he knew all about it. There were no points made; no line was followed that I can recall in any way.

Mr. VELDE. Did he ask you about your experiences in Yugoslavia?

Mr. HAYDEN. Yes. I don't think I needed to be asked at the time. It was like pressing a button and I was off to the races.

Mr. VELDE. How did you happen to make contact with Mr. Folkoff?

Mr. HAYDEN. Tompkins told me he wanted me to meet him.

Mr. VELDE. Where were you staying at that time?

Mr.HAYDEN. On Tompkins's schooner.

Mr. VELDE. Was Tompkins the sole owner of the schooner?

Mr. HAYDEN. I think he and his wife.

Mr. VELDE. Is he a wealthy man?

Mr. HAYDEN. I would say he is anything but wealthy. I think that-- well, that is getting into the realm of conjecture again.

Mr. VELDE. There are degrees of being wealthy, like everything else.

Mr. HAYDEN. He is a man who had led a rather spectacular

career in the South Seas, in Europe, in Paris, as an artist and writer, and he attempted to make the schooner pay and the schooner never paid.

Mr. VELDE. You mean by taking passengers?

Mr. HAYDEN. College boys in the summer, yes.

Mr. VELDE. You said he was one of those who influenced you to become a member of the Communist Party?

Mr. HAYDEN. He forged the first link, you might say.

Mr. VELDE. Did you attend any other parties or meetings while you were in San Francisco?

Mr. HAYDEN. Yes, I may have, because all the time I was there there were meetings going on, group gatherings and get-togethers.

Mr. VELDE. I mean in the schooner?

Mr. HAYDEN. Yes. People would come in the evenings and sit and talk.

Mr. VELDE. Do you remember any of those people?

Mr. HAYDEN. I remember one man who was apparently a close friend of Tompkins'. I subsequently heard he was in disrepute with the Party and had broken with it. He was a merchant seaman in the war. I would remember his name if I heard it.

Mr. VELDE. Did you have occasion to meet Bernadette Doyle?

Mr. HAYDEN. Not to my knowledge.

Mr. VELDE. Louise Branston?

Mr. HAYDEN. No.

Mr. VELDE. Do you know for a fact that Louise Branston was not present at the meeting at the time you went to Dr. Lyman's home?

Mr. HAYDEN. She may have been. I know nothing about the name. It means nothing to me one way or the other.

Mr. VELDE. That is all.

Mr. WOOD. General Kearney.

Mr. KEARNEY. Some few days ago there was testimony given by Larry Parks, and as I recollect he definitely stated that no writer could color a picture for propaganda purposes. Do you agree with that?

Mr. HAYDEN. I certainly do.

Mr. KEARNEY. That no writer could?

Mr. HAYDEN. At the present time, with the feeling the way it is, I don't see how he could.

Mr. KEARNEY. How about the past?

Mr. HAYDEN. I think there would be more chance in the past.

Mr. KEARNEY. It has been done in the past?

Mr. HAYDEN. I think it has.

Mr. KEARNEY. Do you know if any of the ten convicted Hollywood actors have again been employed by the motion picture industry?

Mr, HAYDEN. I have no idea. I assume they are not.

Mr. KEARNEY. I understood you to say in the meetings you attended there was discussion, indirectly, of the overthrow of the government by force and violence?

Mr. HAYDEN. There was a discussion of what they called dialectics.

Mr. KEARNEY. Were any well known leaders of the Communist Party ever in attendance at any of the meetings you attended?

Mr. HAYDEN. Not to my recollection.

Mr. KEARNEY. The name of Karen Morley has been injected here in your statement. Do you know whether she is still a member of the Communist Party?

Mr. HAYDEN. I have no idea.

Mr. KEARNEY. You do know she was a member?

Mr. HAYDEN. I assume she was, because she tried to get me back into the Communist Party.

Mr. KEARNEY. Only Communists would do that?

Mr. HAYDEN. That is my view.

Mr. KEARNEY. That is all.

Mr. WOOD. Mr. Jackson.

Mr. JACKSON. Do you know where Captain Tompkins is at the present time?

Mr. HAYDEN. He is in Los Angeles somewhere.

Mr. JACKSON. Have you received any communication from Captain Tompkins since you severed your connection with the Party in 1946?

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Mr. HAYDEN. Except for that time he came by the boat that Sunday afternoon, I have had no word from him at all.

Mr. JACKSON. Have you had any communication with Bea Winter since you severed your connection with the Communist Party?

Mr. HAYDEN. I met her in a market when my wife was in the hospital with a baby. We had small talk there.

Mr. JACKSON. Have you had communication with Folkoff since you severed your connection with the Communist Party?

Mr. HAYDEN. No.

Mr. JACKSON. In your original contract with Paramount in 1940 and 1941, who handled the negotiation for Paramount?

Mr. HAYDEN. I assume Holman did.

Mr. JACKSON. Who was head of the contract department?

Mr. HAYDEN. Hiller Innes.

Mr. JACKSON. When did you do "Virginia"?

Mr. HAYDEN. "Virginia" began in May 1940.

Mr. JACKSON. Who was the producer of "Virginia"?

Mr. HAYDEN. Edward H. Griffith.

Mr. JACKSON. Who was the director?

Mr. HAYDEN. Edward H. Griffith.

Mr. JACKSON. Who did the script?

Mr. HAYDEN. Virginia Van Upp.

Mr. JACKSON. And on "Bahama Passage"?

Mr. HAYDEN. The same people.

Mr. JACKSON. Would you say those people in the motion

picture industry who have for some reason or other associated themselves with the Communist Party, either as active members or as fellow travelers, lend their efforts to the Party knowing the ultimate goal of the front organizations for which they appear?

Mr. HAYDEN. I think that covers a lot of ground. I certainly think no, that the majority did not.

Mr. JACKSON. The majority did not?

Mr. HAYDEN. No. I think that is particularly true of the Committee for the First Amendment.

Mr. JACKSON. Did you do a picture in 1949 or 1950, "Asphalt Jungle"?

Mr. HAYDEN. Yes.

Mr. JACKSON. Who was the producer?

Mr. HAYDEN. Arthur Hornblow, Jr.

Mr. JACKSON. Who did the script?

Mr. HAYDEN. John Huston and Ben Madow.

Mr. JACKSON. Who directed it?

Mr. HAYDEN. John Huston.

Mr. JACKSON. After your discharge from service, did you at any time go to the Communist Party headquarters in New York?

Mr. HAYDEN. No, I did not.

Mr. JACKSON. Or on the West Coast?

Mr. HAYDEN. I never did.

Mr. JACKSON. Did you at any time discuss politics with Russell Holman?

Mr. HAYDEN. No. I think Mr. Holman and Mr. Frank Freeman both figured I was in the midst of a kind of--well, I don't want to overwork the word "emotional," but that I was upset, and I think Mr. Freeman was concerned, but thought it would dissipate itself.

Mr. JACKSON. Was Captain Tompkins personally acquainted with the movie colony people?

Mr. HAYDEN. Not to my knowledge. He once visited me on the set.

Mr. JACKSON. Did you attend any parties or affairs with Captain Tompkins in Hollywood?

Mr. HAYDEN. No; never did.

Mr. JACKSON. Was it ever intended that the story he was doing on you was conceivably to be made into a script?

Mr. HAYDEN. Not to my knowledge; not to my knowledge. He has had no experience in screen play writing at all. I think he had one idea in mind, which is the one I outlined. I have read random remarks in trade papers that certain phases of my activity would make a good story.

Mr. JACKSON. But whether he had that in mind, you don't know?

Mr. HAYDEN. No, I don't.

Mr. JACKSON. You say Bea Winter is presently employed

by a producer?

Mr. HAYDEN. I have heard she is.

Mr. JACKSON. Do you know the producer's name?

Mr. HAYDEN. I will think of it before I get through. I don't think of it now.

Mr. JACKSON. Do you know at what studio the producer is?

Mr. HAYDEN. I think he is an independent producer.

Mr. JACKSON. At what studio?

Mr. HAYDEN. No studio. They move around.

Mr. JACKSON. During the period when you were a member of the Party, how many meetings would you say you attended?

Mr. HAYDEN. One a week for three months, which would give us twelve, and probably after that six or eight.

Mr. JACKSON. During the period covered by your membership you are only able to identify two members of the cell by name?

Mr. HAYDEN. By name. I never knew their last names. That is the gimmick in this thing. That was a thing that was carefully guarded.

Mr. JACKSON. Do you know Herbert K. Sorrell?

Mr. HAYDEN. I don't know him. I never met him. I know who he is.

Mr. JACKSON. Were representations ever made to you regarding his activities during the strike in Hollywood,

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representations to assist in any way?

Mr. HAYDEN. The whole focal point of the activity of this group of actors and actresses was to swing the Screen Actors' Guild in favor of Sorrell's CSU.

Mr. JACKSON. Were you ever personally active in support of the strike?

Mr. HAYDEN. I made a contribution to Polonsky which might be construed in support of it. Or it may have been for the Party.

Mr. JACKSON. Did you ever attend meetings of any other cells of the Communist Party?

Mr. HAYDEN. No, sir.

Mr. WOOD. Excuse me. Is the name of the producer you were speaking of, who is the employer of Bea Winter, Sam Spiegel?

Mr. HAYDEN. Yes. Thank you.

Mr. JACKSON. Do you think the goals of the Communist Party were in any way different at the time you were a member than they are today, the ultimate goals?

Mr. HAYDEN. I think the ultimate goal is the same.

Mr. JACKSON. Do you consider, Mr. Hayden, that in your own mind you have been completely fair and completely frank with the committee, and that you have named for this committee every member of the Communist Party in the moving picture industry of whom you have personal knowledge?

Mr. HAYDEN. I do.

Mr. JACKSON. Mr. Hayden, has any member of your family, either by blood or marriage, at any time been a member of the Communist Party?

Mr. HAYDEN. No, they certainly have not.

Mr. JACKSON. Thank you.

Mr. WOOD. Mr. Potter.

Mr. POTTER. Mr. Hayden, I was interested in the influence that the Partisan movement had on you, and I am wondering what your observation would be of that same influence on other Americans who happened to be in OSS aiding the Partisan movement in Yugoslavia. Do you believe you were an exception or that other individuals closely identified with the Partisan movement would also be susceptible to the Communist ideology through that association?

Mr. HAYDEN. I can only say that to the best of my knowledge I know of no one else affected similarly. We were all deeply moved, but I have no way of knowing that anyone else had a parallel experience.

Mr. POTTER. Through your contact with other American military personnel, did any of them at that time feel, or did you discuss among yourselves, that communism was a political star which we should tie onto?

Mr. HAYDEN. We never got into any of that.

Mr. POTTER. You never discussed that?

Mr. HAYDEN. Not that I remember, not at all. All our work and conversation and thoughts seemed to be filled with just what was actually going on.

Mr. POTTER. Do you have any knowledge at all of any effort during the last war to recruit military personnel into the Communist Party?

Mr. HAYDEN. No, I have had no experience along that line.

Mr. POTTER. If I recall your testimony correctly, your cell instructed you to contact this group, much larger group, of actors and actresses, to get the Guild to support the strike. Is that true?

Mr. HAYDEN. Yes.

Mr. POTTER. In the cell meeting, did they tell you to go over and to make certain contacts in the other organization and work through them? Did they give any names of persons you were to work through?

Mr. HAYDEN. I don't remember exactly. I know it was suggested I attend that cocktail party, at which a large number of people were present. The suggestion was simply that I devote myself to this activity rather than the weekly meetings.

Mr. POTTER. Did you report back to the cell?

Mr. HAYDEN. I would go back once a month or so.

Mr. POTTER. To report your progress?

Mr. HAYDEN. What was going on, yes.

Mr. POTTER. How successful were you with the other group?

Mr. HAYDEN. I am sure, as a matter of fact, the move was very unsuccessful. It ran into the Board of Directors of the Screen Actors' Guild, and particularly into Ronald Reagan, who was a one-man battalion against this thing. He was very vocal and clear-thinking on it. I don't think many people realized how complex it was. I know I didn't. There was very little headway made.

Mr. POTTER. I know I would, and I assume the rest of the committee would like to know the activities of a cell. We have had testimony to indicate it is a coffee and doughnut society. You have indicated part of it was devoted to a discussion of Communist Party principles. What did you discuss? Did you discuss, for example, membership, how you could increase your membership?

Mr. HAYDEN. That was frequently a subject of discussion, whether anyone had ideas about new recruiting; who were near those being recruited; and things like that.

Mr. POTTER. What criteria did you have for knowing whether a person was ready for the cell, or ripe to be plucked?

Mr. HAYDEN. I never recruited anybody. I assume whenever they found somebody receptive to their theories, they would get him to come to an open meeting, and in that way ask him to become an active member.

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Mr. POTTER. Would you say it is difficult to be a half-

hearted member when you are a member of a cell?

Mr. HAYDEN. One of the most impressive things about that group was the dedication of the people to it.

Mr. POTTER. Was that through discipline?

Mr. HAYDEN. I don't know how to answer that. As far as I know, there was little or no discipline.

Mr. POTTER. At the meetings of your cell group, did you discuss at any time means of financing front organizations?

Mr. HAYDEN. I never heard that discussed.

Mr. POTTER. You never heard that discussed?

Mr. HAYDEN. I never heard it discussed.

Mr. POTTER. And you have given the committee a list of contributions that you have made?

Mr. HAYDEN. Yes.

Mr. POTTER. I assume you have been solicited for many other contributions for organizations that are front organizations or Communist organizations, to which you did not give?

Mr. HAYDEN. I assume that is true. An actor is solicited for contributions all the time.

Mr. POTTER. An actor and a politician.

Mr. WOOD. Is that all, Mr. Potter?

Mr. POTTER. Yes.

Mr. WOOD. Did you have questions, Mr. Moulder?

Mr. MOULDER. Yes.

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Mr. WOOD. Proceed.

Mr. MOULDER. Referring to your testimony of the Communist movement having a tremendous effect on you following Yugoslavia, as I understand that was caused not because of your sympathy with the Communist philosophy, but was stirred by the struggle of a minority group seeking to achieve economic security?

Mr. HAYDEN. No. The only thing we were struggling against was the Nazi occupation forces. We knew many of those people had been underground for years, but the one struggle we saw was against the Germans.

Mr. MOULDER. You were a member of the Communist Party only four or five months?

Mr. HAYDEN. Let's say six and be on the outside.

Mr. MOULDER. That was as a result of continual solicitation of an acquaintance of yours, and followed the exciting period you had encountered while in Yugoslavia?

Mr. HAYDEN. I think that is right.

Mr. MOULDER. During the period of your membership in the Party, you decided that the philosophy they were discussing was not in accord with your philosophy of government?

Mr. HAYDEN. Yes. In the first place, if I may say so--and I say it because probably a good many people have been in a similar position--I never understood it. I was constantly told if I would read 40 pages of Dialectical and Historical Materialism I would understand communism. I never got beyond

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page 8, and I tried several times.

Mr. MOULDER. You resigned?

Mr. HAYDEN. I quit.

Mr. MOULDER. And severed all connections with the Communist Party?

Mr. HAYDEN. That I did.

Mr. MOULDER. That was several years ago?

Mr. HAYDEN. Over four years ago.

Mr. MOULDER. It is my understanding that the request for your appearance before this committee was not in the spirit of any reflection on or any doubt of your loyalty, but it was an effort on the part of the committee to secure information regarding Communist activities.

Mr. HAYDEN. That is the way it seems to me.

Mr. MOULDER. And from my standpoint your courageous services in the Marine Corps and in the OSS deserve commendation, and your testimony in my opinion has been straightforward and honest.

Mr. HAYDEN. Thank you.

Mr. MOULDER. I can reach only one conclusion, so far as I am concerned, and that is that you are an intensely loyal American citizen and you deserve the commendation of this country for the services you have rendered and for your testimony before this committee.

Mr. WOOD. Mr. Doyle, do you have further questions?

Mr. DOYLE. Yes. May I be permitted to ask three or four more questions that I deferred asking before so that my colleagues could ask their questions.

I think you said in 1944 "It built up a tremendous curiosity. Something was going on in the world that I wanted to find out about." Do you recall so testifying?

Mr. HAYDEN. Yes.

Mr. DOYLE. What was there going on in the world that you wanted to find out about that built up such a curiosity? Did you find out?

Mr. HAYDEN. I think I found out to my complete satisfaction. I simply had never thought of the conflicting forces in the world before.

Mr. DOYLE. What did you find out that satisfied that curiosity that had come to the surface, I think you said, in 1944?

Mr. HAYDEN. You mean the curiosity arose in 1944?

Mr. DOYLE. I think that was the substance of your language. You said one time you went to see Tompkins and it built up a tremendous curiosity that something was going on in the world that you wanted to find out about.

Mr. HAYDEN. That is right.

Mr. DOYLE. Why did you go to Tompkins to find out what was going on in the world?

Mr. HAYDEN. It so happened he came to me. I think it

is one of the characteristics of our country and of all democracies that as a rule we don't endeavor to impress upon people--I think we don't attempt to do it enough--the things we believe in. Communists are the opposite. They give you no peace. When a Communist like Tompkins finds anyone at all susceptible, the pressure is on unremittingly.

Mr. DOYLE. Did you find anything going on in the world as to the activities of the Communist Party in relation to what was going on in America or other freedom-loving nations, and if so, what?

Mr. HAYDEN. Only that this whole totalitarian Communist move is a tremendous force in the world.

Mr. DOYLE. When you refer to this totalitarian move, what is that move, in your judgment?

Mr. HAYDEN. An endeavor to take over the entire world.

Mr. DOYLE. Are you testifying now that the intention and purpose of the Communist Party of the United States is to, by force, take control of the U.S.A. Government?

Mr. HAYDEN. Yes, I do.

Mr. DOYLE. What was your answer?

Mr. HAYDEN. Yes.

Mr. DOYLE. You haven't been a member of the Communist Party since 1948?

Mr. HAYDEN. 1946.

Mr. DOYLE. Since 1946. Was that your firm conclusion

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and opinion at the time you resigned from the Communist Party of the United States?

Mr. HAYDEN. Yes, it was.

Mr. DOYLE. Is it still your opinion?

Mr. HAYDEN. Yes, it is.

Mr. DOYLE. But you were solicited in 1947 to rejoin the Communist Party, were you not?

Mr. HAYDEN. I was.

Mr. DOYLE. What inducements, if any, were given you at that time to rejoin the Communist Party? What arguments were put up to you?

Mr. HAYLEN. There was very little argument. One thing I learned was that you can't argue with a Communist. His mind is made up, and you can talk from now to breakfast and it won't do any good.

Mr. DOYLE. Have you been solicited by anyone but Karen Morley since 1947 to rejoin the Communist Party?

Mr. HAYDEN. I have not; not at all.

Mr. DOYLE. I am going to ask you this question. I don't know if it was asked by any other member of the committee when I went to the floor to vote or not. You are here before a committee of the United States Congress, a duly constituted committee of the House of Representatives, every member of which is elected every two years by the American people. What is your opinion of the jurisdiction, the purpose, the functioning

of this committee, before which you have testified three hours today? Is it, in your judgment, serving a useful purpose? Is it serving a necessary purpose? If so, to what extent, and if not, why? Is that a fair question?

Mr. HAYDEN. Yes.

Mr. DOYLE. I am really asking for your honest-to-God truthful opinion. I have never asked that question before, but I think in view of the manner in which you have come before this committee, and the apparent frankness with which you have answered questions, if you have any criticism of the manner in which this committee functions, I would like to know what that criticism is. You have now been before us three hours.

Mr. HAYDEN. I think of no criticism whatever.

Mr. DOYLE. Have you any suggestions to make of ways and means in which we might be more helpful in meeting this problem of the determination of the Communist Party of the United States to overthrow, if necessary by force, our government?

Mr. HAYDEN. I think that the request and suggestion that was made by the Chairman of the committee, of which I was apprised by the counsel of the committee, that people come up and speak up, is the thing I came here today thinking it was an extremely fine thing, a constructive thing.

I don't mean to attach any importance to myself as an individual who is out of balance, but I have had the feeling that my appearance before the committee could serve a very

useful purpose. I hope it does.

Mr. DOYLE. Thank you.

Mr. WOOD. Mr. Velde, did you have additional questions?

Mr. VELDE. Yes. Referring back to your trip back to the States when you said there were several parties in San Francisco, do you now recall any other people that you met at these parties?

Mr. HAYDEN. I thought of the name of this merchant seaman I said was expelled. His first name is Jim.

Mr. VELDE. He has been expelled from the Communist Party?

Mr. HAYDEN. I heard he was, subsequently.

Mr. VELDE. Did you ever meet Steve Murin?

Mr. HAYDEN. Not by that name.

Mr. VELDE. Did you ever meet Dwight Freeman?

Mr. HAYDEN. I know that name. Did he have another first name? I know a man named Freeman.

Mr. VELDE. I think he is also known as James Freeman. This was brought out in the prior Hollywood hearings. Do you feel that the Freeman you met in San Francisco, or knew, was a member of the Communist Party?

Mr. HAYDEN. I really don't have any idea. Tompkins got me to see a man named Freeman who, I think, was a lithographer, or engaged in printing of some kind, in some way. It seems to me his first name was Bud, but I have no opinion at all on the question which you ask.

Mr. VELDE. Did you meet Freeman's wife Pearl?

Mr. HAYDEN. Not to my knowledge.

Mr. VELDE. I believe you said you came in to New York and then came to Washington?

Mr. HAYDEN. Yes.

Mr. VELDE. Did you contact any member of the Communist Party, or did any member of the Communist Party contact you, here in Washington?

Mr. HAYDEN. Not at all that I know of.

Mr. VELDE. How long were you here?

Mr. HAYDEN. I think the total leave was five weeks.

Mr. VELDE. I mean here in Washington.

Mr. HAYDEN. I suppose half of that time, two and a half weeks.

Mr. VELDE. You spent some time in Los Angeles, too, didn't you?

Mr. HAYDEN. I came through Los Angeles and made a couple phone calls. I called Mr. Freeman at Paramount, just to say hello. I never left the airport, as I rember it.

Mr. VELDE. Going back to the Yugoslavia operations as a member of the OSS, what do you feel was the general attitude of the OSS towards the Partisan movement?

Mr. HAYDEN. That is an involved matter.

Mr. VELDE. I realize that.

Mr. HAYDEN. The feeling was high and strong. I was only

associated with the Partisans. One man, named Gov Muslin, I met him on leave, and he was pro-Mihailovitch. There was every shade of opinion.

Mr. VELDE. Did OSS members, including yourself, have any contact with the Chetniks?

Mr. HAYDEN. Yes.

Mr. VELDE. What was the attitude of the OSS towards the Chetniks?

Mr. HAYDEN. Until Tito merged, I think we were following the British dictate, which was to support Mihailovitch and the Chetniks.

Mr. VELDE. Wasn't the attitude of the OSS members at that time to belittle the efforts of the Chetniks?

Mr. HAYDEN. No. There was a certain element of OSS officers who, I believe, were pro-Mihailovitch and stayed that way. Others started that way and swung to Tito.

Mr. VELDE. Have you ever met a man named Eric Cogill?

Mr. HAYDEN. I have never heard the name.

Mr. VELDE. Have you ever met, to your recollection, any member of the Soviet Consulate at San Francisco, or the Soviet Consulate at Los Angeles, or the Soviet Embassy in Washington?

Mr. HAYDEN. Certainly not of the Soviet Embassy in Washington or of the Soviet Consulate in Los Angeles, though it is possible I met a member of the Embassy in San Francisco,

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though I do not remember.

Mr. VELDE. Would you remember if I mentioned his name?

Mr. HAYDEN. There is only one way to find out. If the name rings any bell I will say that it does.

Mr. VELDE. Have you ever met Gregory Kheifets?

Mr. HAYDEN. No.

Mr. VELDE. Then to the best of your recollection you have never met a member of the Soviet diplomatic force in the United States?

Mr. HAYDEN. Not to the best of my recollection.

Mr. WOOD. General Kearney.

Mr. KEARNEY. I have just been informed that counsel is going to straighten out what I had proposed to question him about.

Mr. WOOD. Anything further?

Mr. JACKSON. Were any representations made to you to appear before the committee and give testimony?

Mr. HAYDEN. I was subpenaed to appear before the committee.

Mr. JACKSON. There were no representations made by the industry or anybody in the industry?

Mr. HAYDEN. No.

Mr. JACKSON. Were any representations made to you at any time not to appear before the committee?

Mr. HAYDEN. No, sir.

Mr. JACKSON. You have not been approached by any person

to appear or not to appear before the committee?

Mr. HAYDEN. Not in any way.

Mr. WOOD. Mr. Potter.

Mr. POTTER. Have you been in contact with, or have you met, any of the members of your particular cell since you left the Party?

Mr. HAYDEN. Outside of the day that I bumped into Bea Winter in the market, I don't believe I have ever even seen a member of that cell.

Mr. POTTER. How does it happen that Bea Winter was the one who talked you into becoming a member of the Party when your good friend, Captain Tompkins, was the one who constantly advocated the Communist cause? Why didn't Captain Tompkins approach you to become a member instead of Bea Winter?

Mr. HAYDEN. I can only imagine he was waiting for a tactical approach. And he was living in another district.

Mr. POTTER. You stated that you were the only actor in your cell?

Mr. HAYDEN. That is correct.

Mr. POTTER. Did you have any liaison with other Communist cells in Hollywood?

Mr. HAYDEN. None whatsoever.

Mr. POTTER. You knew that other actors were members of the Communist Party? You didn't feel you were alone?

Mr. HAYDEN. I have some comment on that. When I joined I was under the impression, perhaps erroneously, that there were a good many name actors in the Party. Now, what is a "name" actor?

Mr. POTTER. Your cell was composed of technicians?

Mr. HAYDEN. Yes. I heard it said once that it was too bad a small, select group of actors could not be formed, but for some reason it could not be formed.

Mr. POTTER. From the testimony that you have given before the committee, and the forthright manner in which you have given the testimony, do you expect any reprisals from this testimony by the motion picture industry?

Mr. HAYDEN. I do not. I have thought about that. I will be frank, I have thought about it. Whether it is natural wishful thinking or confidence, I don't know, but I feel that when the mistake of five months is weighed against other things, I really don't see any justification for it.

Mr. POTTER. And I assume from that, that the people in the motion picture industry knew about it?

Mr. HAYDEN. I would disagree with that. I was subpenaed to appear before this committee approximately five days before I started working in the picture in which I am now engaged. At that time there was considerable consternation on the part of producers, simply because I had been subpenaed. They asked

that I issue a statement denying past or present affiliation. I issued a statement denying present affiliation.

Mr. POTTER. So you think it came as a distinct surprise to them?

Mr. HAYDEN. I think today's testimony will come as quite a surprise.

Mr. POTTER. When Mr. Parks was here recently he said he belonged to a select group of actors. You had no knowledge of that while you were a member of the Party?

Mr. HAYDEN. I was under the impression no such group existed.

Mr. POTTER. And you were surprised when you heard that testimony of Mr. Parks?

Mr. HAYDEN. I was. I never had a firm opinion about Larry Parks. I did not know. I know in these meetings of actors occasionally it would be suggested that perhaps Parks would support something, and it was always said, "No, he would not." I remember that clearly.

Mr. POTTER. I have no further questions.

Mr. WOOD. Mr. Hayden, what, if anything, do you know about any fund-raising activities in Los Angeles for the benefit of the Communist movement, while you were connected with it?

Mr. HAYDEN. I know nothing about that except there was one check I wrote for Abe Polonsky, but on whose behalf, I have no information on that.

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Mr. WOOD. Through Communist channels have you any information?

Mr. HAYDEN. No, none.

Mr. WOOD. You never heard that discussed at any meetings you attended?

Mr. HAYDEN. I never did.

Mr. WOOD. I believe you said that during the time you belonged to the Party you had weekly meetings, at least for three or four months of that time?

Mr. HAYDEN. That is right.

Mr. WOOD. And that those weekly meetings were attended by from ten to twenty or more people?

Mr. HAYDEN. Yes.

Mr. WOOD. Those meetings were not publicized?

Mr. HAYDEN. No; on the contrary.

Mr. WOOD. They were surreptitiously held?

Mr. HAYDEN. Yes.

Mr. WOOD. And you knew other people were meeting surreptitiously and discussing whatever matters were discussed?

Mr. HAYDEN. Yes.

Mr. WOOD. And you are telling the committee that notwithstanding these meetings of three or four times a month, that group of people meeting in secret at the homes of individuals, you never got sufficiently familiar with the

identity of any of those people to be able to enlighten the committee as to the identity of any but the two or three you have stated?

Mr. HAYDEN. That is the case.

Mr. WOOD. It never occurred to you to make any inquiry about it?

Mr. HAYDEN. It did not. I think I can say, in regard to that, that shortly after I began to proceed in this, I became aware of the fact that I had to set my own house in order, that I had to get myself out of it, and my feeling was quite srong on that until I got myself under control.

Mr. WOOD. But you did realize, before you separated yourself from the movement, that it was not the character of movement you wanted to be connected with?

Mr. HAYDEN. That is right.

Mr. WOOD. And even so, you leave with this committee the impression you did not get sufficiently curious about your associates to inquire as to who they were?

Mr. HAYDEN. That is right.

Mr. WOOD. And you cannot tell us a single name of others in that cell?

Mr. HAYDEN. I cannot.

Mr. WOOD. Anything further?

Mr. VELDE. Did you attend a Progressive Party Rally at Madison Square Garden in 1947?

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Mr. HAYDEN. At which Mr. Wallace spoke? Yes.

Mr. VELDE. Whom did you go there with?

Mr. HAYDEN. My wife, who is here today.

Mr. VELDE. Was there anyone else in your group?

Mr. HAYDEN. I am strongly of the impression we went alone.

Mr. VELDE. Did you meet any persons at that rally you can identify as being members of the Communist Party?

Mr. HAYDEN. To the best of my recollection we went in, sat down, got out of the meeting, and left.

Mr. VELDE. How long did you stay in New York on that occasion?

Mr. HAYDEN. I think we stayed two or three days. It was on our way home from the Coast of Maine to California.

Mr. VELDE. During that time you didn't meet or talk with any members of the Communist Party who were known to you to be members of the Communist Party?

Mr. HAYDEN. I don't think I met anyone of any political nature at all.

Mr. VELDE. Can you tell the committee what prompted you to attend that rally?

Mr. HAYDEN. I think I can. As I said, the entire year of 1947 I was not working. I was under contract, but I did not work. I stayed on the boat in Santa Barbara. I was married

in May of that year and my wife and I went East for four months. Then I began to feel a desire to at least participate in something of a constructive nature. We were in New York on our way to the West Coast when this rally was being held.

Mr. VELDE. Where had you come from before you went to the rally in New York?

Mr. HAYDEN. Maine. Then we went out to California, and it was that same feeling that motivated me in joining the Committee for the First Amendment when I was approached. It was a desire to talk about something outside the weather, which was what we had been talking about all summer in Maine.

Mr. WOOD. Mr. Doyle.

Mr. DOYLE. The law under which this committee functions, as far as jurisdiction is concerned, provides that we may inquire into the extent, character, and objects of un-American propaganda activities in the United States. Have you any information which you can give this committee which you have not already given on that subject? If you have, will you give it to us, please? Do you understand my question?

Mr. HAYDEN. Yes. I believe that I have covered just about everything I possibly have access to in my own mind.

Mr. DOYLE. The law also provides that we shall inquire into the distribution and diffusion within the United States of subversive and un-American propaganda that is instigated by and comes from foreign countries. Have you any information on

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that?

Mr. HAYDEN. I have no information on that whatsoever.

Mr. DOYLE. Did you acquire any information on that while you were a member?

Mr. HAYDEN. I did not.

Mr. DOYLE. Or before or at all?

Mr. HAYDEN. No.

Mr. DOYLE. You have testified twice, in answer to my questions, that you are satisfied one of the objectives of the Communist Party of the United States is to forcibly overthrow, if necessary, the form of Government set out by our American Constitution. Have you anything to add as to the ways and means they would undertake to accomplish that objective?

Mr. HAYDEN. I do not.

Mr. DOYLE. Thank you.

Mr. TAVENNER. I want to make certain that your testimony is clear in regard to one matter. I asked you to name those whom you knew to be members of the Communist Party who were connected with the Screen Actors' Guild with which you worked, and you named those that you knew?

Mr. HAYDEN. I did.

Mr. TAVENNER. And you named several others, members of the Communist Party, with whom you had come in contact. Then,

in the course of your testimony, you indicated that you could name others, but it would be a matter of conjecture, and I stated to you that I did not want you to testify from conjecture. Have you given to the investigators of this committee a list of names of those to whom you have referred?

Mr. HAYDEN. Yes, I have.

Mr. TAVENNER. That is all.

Mr. WOOD. By that I understand that the list of names you have given the investigators are in addition to those you have named before this committee?

Mr. HAYDEN. Yes, they are.

Mr. WOOD. And do I understand those names have been furnished the investigators by you only upon some conjecture you have that they may have been members of the Party?

Mr. HAYDEN. My feeling is that the only ones I know to have been members are those active in the cell and Karen Morley. Any others would have to be conjecture.

Mr. WOOD. That is not entirely responsive to my question. Do I understand that the list of names you have furnished the investigators, that you have no knowledge as to whether they have ever been members of the Communist Party or not?

Mr. HAYDEN. That is true. I do not know.

Mr. WOOD. But your purpose in furnishing the list of names to the investigators was that by proper investigation

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on the part of the investigators of the committee and t committee itself, that their connection with the Commun might be revealed with reference to some of them?

Mr. HAYDEN. I think if they were asked it would b developed.

Mr. WOOD. Was that your purpose in furnishing to staff of this committee that list of names?

Mr. HAYDEN. It was.

Mr. WOOD. And no other reason?

Mr. HAYDEN. No, sir.

Mr. DOYLE. May I ask one more question: Did you t that Karen Morley was a member of the cell?

Mr. HAYDEN. She was not a member of the cell.

Mr. WOOD. The committee will adjourn until ten o'c tomorrow morning.

(Thereupon, at 1:15 p.m. on Tuesday, April 10, 1951 an adjournment was taken until Wednesday, April 11, 1951 10:00 a.m.)

al Bureau of Investi

United States Department of Justice

Los Angeles, California
August 5, 1947

Director, FBI

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY
Internal Security - C
(Bureau File 100-138754)

Dear Sir:

I am forwarding herewith to the Bureau report of Special Agent JAMES G. FINDLAY dated 8-4-47 at Los Angeles, which is a summary of the infiltration activities of the Communist Party into the Motion Picture Industry.

I am air-mailing the signed copy of this report and the other four copies are going to the Bureau by regular mail.

Very truly yours,

R. B. HOOD, SAC.

JCE:AB
100-15732
Enc. 1
AIR MAIL



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FEDERAL BUREAU OF INVESTIGATION

UNITED STATES DEPARTMENT OF JUSTICE

Los Angeles, California
August 5, 1947

Director, FBI

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REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
LOS ANGELES	8-4-47	7/11—8/4/47	JAMES G. FINDLAY

TYPED BY: IEC AAH NAW / IFC DML GAW / CHC BMc / CHF EGT

TITLE
COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE
INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

International Communists as early as 1925 recognized the need for developing and utilizing the motion picture as a propaganda vehicle. This report is a summary of Communist infiltration activities in the motion picture industry in Hollywood, giving the identities of various Communist front organizations together with the activities of Communist Party members in these organizations; also of the identities of various guilds and unions in the motion picture industry, together with their principal Communist Party members, and organizations and the tactics used in getting their purposes accomplished in the motion picture field. Available evidence of Party membership of persons named herein has been set out - P -

REFERENCE: Bureau File No. 100-138754.
Bureau letter dated July 2, 1947.

DETAILS: AT LOS ANGELES, CALIFORNIA

This is the joint report of Special Agents J. MARSHALL BATES, HARVEY G. BERRY, MARCUS M. BRIGHT, JOHN M. CASHEL, GRAHAM A. DAY, FRED G. [illegible], JAMES G. FINDLAY, PAUL W. GIBBS, JOHN J. HENRY, VERNON D. JENSEN, JOHN [illegible], DAVID W. NAGEL, EMMETT C. McGAUGHEY, MERLE L. PARKER, GAYLE C. SHELTON, [illegible] STEWART, GEORGE D. THOMSON and LESLIE F. WARREN.

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DETAILS

COMMUNIST INTERNATIONAL AND NATIONAL DECLARATION OF INTEREST IN THE MOTION PICTURE INDUSTRY. AN EXPRESSED ATTEMPT TO WREST CONTROL OF MOTION PICTURES AND ITS USE AS A PROPAGANDA AND AGITATION WEAPON

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WILLI MUENZENBERG had an article on Page 3 in the "Daily Worker" of July 23, 1925, captioned, "CAPTURE THE FILM!". The sub-title was "Hints on the Use Of, Out of the Use Of, Protelariam Film". In this article he states as follows:

"WE MUST DEVELOP THE TREMENDOUS CULTURAL POSSIBILITIES OF THE MOTION PICTURE IN A REVOLUTIONARY SENSE.....ONE OF THE MOST PRESSING TASKS CONFRONTING COMMUNIST PARTIES IN THE FIELD OF AGITATION AND PROPAGANDA IS THE CONQUEST OF THIS SUPREMELY IMPORTANT PROPAGANDA WEAPON, UNTIL NOW THE MONOPOLY OF THE RULING CLASS. WE MUST WREST IT FROM THEM AND TURN IT AGAINST THEM".

WILLI MUENZENBERG further states, "The total attendance in the movie theaters of England, France, and United States is perhaps even today (1925) greater than the total number of newspaper readers in these countries."

Photostat copy of WILLI MUENZENBERG's article is enclosed as an exhibit of this report. Additional facts noted in this article explain how various countries have heretofore used the motion picture propaganda weapon.

MUENZENBERG states in this article, "Not the destruction of tools and technical equipment but their conquest and their turning to the use of labor movement, for the idea-world of Communism."

[Confidential Source T-1 ~~(X-4)~~ (X-4U)] states that the "Daily Worker" is the official Communist Party organ of the Communist Party of the USA published in New York. [Source T-1 ~~(X-4)~~ (X-4U)] states that MUENZENBERG was not in the United States at the time that this article was incorporated into the "Daily Worker" and that its reprint would be considered by the Communists as a directive to be followed. [Source T-1 ~~(X-4)~~ (X-4U)] states that WILLI MUENZENBERG at one time was a member of the Executive Committee of the Communist International (E.C.C.I.). [Source T-1 ~~(X-4)~~ (X-4U)] states that [he has] noted in the International Press correspondence in the years past that WILLI MUENZENBERG had attended plenums in Moscow. (2)

[Source T-1 ~~(X-4)~~ (X-4U)] states that WILLI MUENZENBERG on the Executive Committee of the Communist International was associated with OTTO KUUSINEN of the Moscow Central Committee Political Bureau and that MUENZENBERG had been directe to set up and organize most of the International Fronts, one of which was the American League Against War and Fascism which was set up at the Amsterdam Conference in 1932 or 1933. (3)

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WILLI MUENZENBERG, also known as WILLY MUENZENBERG was a German Communist Deputy and the former manager of several German Communist newspapers in Berlin such as "Die Welt Am Morgen". [(Source T-1)] JCM

LEOPOLD SCHWARZCHILD, 225 E. 57th Street, New York, interviewed by Agent NICHOLAS J. ALAGA the latter part of 1943, states that he knew WILLY MUENZENBERG in Berlin and advised that MUENZENBERG was the real founder of the German Communist Party. LEOPOLD SCHWARZCHILD states that he published a newspaper in Berlin in 1922 and had employed one OTTO KATZ an advertising salesman and solicitator in Berlin but that he had had a disagreement with OTTO KATZ in 1926. He states that OTTO KATZ subsequently associated himself with WILLI MUENZENBERG in Berlin and that MUENZENBERG founded numerous Communist Front organizations in Germany at the instigation of Moscow. MR. SCHWARZCHILD stated that when HITLER came to power in 1933 both MUENZENBERG and KATZ fled to Paris and while there continued their Communist activity through a publishing house known as the "Edition Carrefour". MR. SCHWARZCHILD stated that in 1938 MUENZENBERG renounced Communism while in Paris and that MUENZENBERG was found hanged from a tree in a forest near Paris in 1940. MR. SCHWARZCHILD stated that OTTO KATZ made visits to the United States and Mexico.

MR. HERMANN RAUSCHNING, 6740 Milner Road, Hollywood, interviewed in the fall of 1943, by SA RICHARD C. THOMPSON, stated that he was formerly President of the Senate of the Free City of Danzig. MR. RAUSCHNING stated that he met OTTO KATZ and WILLI MUENZENBERG in France in either the latter part of 1937 or 1938 at a group meeting of individuals who were opposed to the Nazi form of government.

[Confidential Source T-59] advised SA P.D. HORGAN on April 28, 1942, that he knew OTTO KATZ as an OGPU Agent in Mexico City. [Source T-59] advised Agent HORGAN on June 30, 1942, that he first knew OTTO KATZ in Berlin in about 1929 when KATZ was connected with a Communist newspaper which was published by MUENZENBERG. [Source T-59] states that MUENZENBERG at that time was connected with the motion picture industry in Berlin and also acted as an agent for Soviet Russia. [Source T-59] states that after 1929 OTTO KATZ went to Moscow where he assumed an official position as a manager of a Russian Film company.

[Source T-59] states that OTTO KATZ went to Hollywood in 1936 where he used the name OTTO BREDA. [Source T-59] described MUENZENBERG as a propaganda agent of the Russian government and that OTTO KATZ was closely associated with MUENZENBERG in all Communist activities and that MUENZENBERG was killed in Paris shortly after he, MUENZENBERG, had refused to return to Moscow at the request of OTTO KATZ.

MR. FRANK HUGHES, a Chicago Feature Press Writer, analyzing Communist penetration was quoted in the Chicago Daily Tribune November 19, 1946, as follows:

"As far back as 1919 when the Communist revolution

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in Russia was in its infancy, NICOLAI LENIN, first prophet of World Communism, said in a convention with COMRADE LUNACHARSKI, his Commissar of Education, "YOU MUST ALWAYS CONSIDER THAT OF ALL THE ARTS THE MOTION PICTURE IS FOR US THE MOST IMPORTANT."

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Continuing, FRANK HUGHES was quoted:

"Six years later, WILLI MUENZENBERG, Cultural High Priest of the Communists and general secretary of the Internal Workers Relief, a Communist International Organization, reported, that, "QUITE PROPERLY THE ENLARGED EXECUTIVE COMMITTEE OF THE COMINTERN IN 1925 INSTRUCTED ALL AFFILIATED PARTIES TO CONCERN THEMSELVES MORE THAN FORMERLY IN TURNING THIS WEAPON (THE MOVIES) TO THEIR SERVICES."

FRANK HUGHES, aforementioned was quoted to the effect that Commissars in Moscow founded the Cinema bureau of the International Union of the Revolutionary Theater. He states that the preamble of the bureau's master plan set forth the goal as follows:

"To concentrate and unite the forces of film workers, professional and amateur, as well as audiences in the various countries upon a general platform, using the film as a means for revolutionary education and mobilization of the toiling masses in the struggle against Fascism, political reaction, threatening imperialist wars, for the defense of the Soviet Union."

FRANK HUGHES states that the Communist Party founded in this country the Film and Photo League, the Associated Film Audiences, Films for Democracy, and Association of Documentary Film Producers.

HUGHES relates in his article that these organizations were mostly for Party members and had little effect on the Hollywood industry.

Hughes states that the master plan for "Revolutionary" writers was drafted at the 2nd Congress of the International Union of Revolutionary Writers in Kharkov, Russia, November 15, 1930. He states that among the American delegates were FRED ELLIS, MICHAEL GOLD, WILLIAM GROPPER, JOSHUA KUNITZ, A.B. MAGIL, AND HARRY ALAN POTAMKIN.

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HUGHES in his article states that when the American delegates came back from the Kharkov conference they met in New York City June 14, 1931, and founded the Workers Cultural Federation.

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HUGHES in his article relates that the American members of the Soviet International Union of Revoluntionary Writers issued a call for the first American Writers Congress which founded the League of American Writers.

The Daily Worker of August 15, 1925 contained a special magazine supplement with an article by WILLY MUENZENBERG entitled, "THE PICTURE AND THE FILM IN THE REVOLUTIONARY MOVEMENT", which quotes VLADIMIRILITCH LENIN in a conversation with COMRADE LUNACHARSKI as follows:

"YOU MUST POWERFULLY DEVELOP FILM PRODUCTION, TAKING ESPECIALLY THE PROLETARIAN KINO TO THE CITY MASSES AND INSTILL A MUCH GREATER EXTENT TO THE VILLAGE. YOU MUST ALWAYS CONSIDER THAT OF ALL THE ARTS THE MOTION PICTURE IS FOR US THE MOST IMPORTANT."

WILLY MUNZENBERG'S article states:

"THERE MUST NO LONGER BE ANY COUNTRY IN WHICH THE COMMUNIST PARTY AND ITS GROUPS DO NOT MAKE EXTENSIVE PROPAGANDIST USE OF THE MOTION PICTURE FILM."

WILLY MUENZENBERG states:

"BUT NEXT TO NOTHING HAS BEEN DONE TO PUT THE FILM INTO THE ARSENAL OF AGITATION AND PROPAGANDA WEAPONS OF THE COMMUNIST PARTIES. QUITE PROPERLY THE ENLARGED EXECUTIVE OF THE COMINTERN IN MARCH 1925, CALLED ATTENTION TO THIS SHORTCOMING, AND INSTRUCTED ALL AFFILIATED PARTIES TO CONCERN THEMSELVES MUCH MORE THAN FORMERLY IN TURNING THIS WEAPON TO THEIR SERVICE. LEADING COMRADES OF THE INTERNATIONAL HAVE REPEATEDLY AND EMPHATICALLY POINTED OUT THE TREMENDOUS SIGNIFICANCE OF THE FILM PROPAGANDA."

MUENZENBERG'S article also quotes A. V. LUNACHARSKY, Commissar of Public Education, K. WOROSCHILOW, Commander of Red Army, Moscow Military District, N. A. SEMASCHKO, Peoples Commisar for Health and CLARA ZETKIN, on the significance of the film. This WILLY MUENZENBERG article, in photostat form, is enclosed as an exhibit to this report.

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The "Daily Worker" was described as "OUR PARTY PRESS - - OUR DAILY ORGAN, THE DAILY WORKER IS THE CENTER OF OUR PRESS." (See Communist Party official report of 4th annual convention of WORKERS (COMMUNIST) PARTY OF AMERICA, held at Chicago, Illinois, August 21-30, 1925, at page 21, which report also includes resolutions of the Central Executive Committee.) (This report is in possession of [Confidential Source T 13.] (X)

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EARLY COMMUNIST PARTY HISTORY AND ORGANIZATION IN HOLLYWOOD

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The League of American Writers at a convention in New York City in April, 1935, decided to form a Pacific Coast branch of the League of American Writers, according to Confidential Source T-1. (SW) At this time WALDO FRANK was the National Secretary of the League of American Writers. A complete record and report on the first American Writers Congress has been published by the International Publishers (New York Communist Party Press) edited by HENRY HART. This report contains all the addresses delivered at this Congress. On page 123 there is an article by JOHN HOWARD LAWSON entitled "Technique and the Drama" (U)

Quoting from an introduction appearing in this book concerning the first American Writers Congress it states, "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution.....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action".

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congress includes such individuals as MICHAEL GOLD, GUY ENDORE, JOHN HOWARD LAWSON, SAMUEL ORNITZ, and ~~GEORGE SKLAR~~.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the "League of American Writers" on Sunday night and that included in this group were V.J. JEROME (VICTOR J. JEROME, true name ISAAC ROLLINE), FRANK SCULLY, UPTON SINCLAIR and LOREN MILLER. The United Progressive News mentions that the National Republic of July-August, 1935 reflects that the League of American Writers received many cabled greetings from Moscow when the League of American Writers was set up in New York.

The Daily Worker of September 23, 1933, has an article contributed by V.J. JEROME entitled "MARX, LEININ and STALIN ON THE ROLE OF THE COMMUNIST PARTY". Comments by JEROME in conclusion of this article are as follows: "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Leinin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class".

Source T-1 (SW) advises that from 1936 the Hollywood Cultural Fraction of the Communist Party was completely independent, and had no official connection,

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with the Los Angeles County Communist Party and that during this time all Party membership books and documentary evidence pertaining to Hollywood luminaries were destroyed. Source T-1 states that V.J. JEROME returned to New York in 1938 after helping organize the Hollywood Anti-Nazi League. After the departure of V.J. JEROME in Hollywood in 1938 the cultural activities in Hollywood in the Communist Party, appeared to be under the direction of JOHN HOWARD LAWSON and HERBERT BIBERMAN, according to Source T-1.

Early in 1942 there was a reorganization of the Communist Party branches in Hollywood and all branches were placed in a section known as the Northwest Section. Source T-1 stated that thereafter the activities of Hollywood branches again came under the jurisdiction of the Los Angeles County Communist Party which in turn was under the jurisdiction of District 13, headquarters at San Francisco. (3)

Confidential Source T-15 advised that penetration of the Communist Party into the motion picture industry gained impetus through such organizations as League of American Writers, the American Writers Congress, and the League Against War and Fascism. Source T-15 states that when V.J. JEROME came to Hollywood in the latter part of 1935 he secured the aid of NORA and GEORGE HELGREN as well as the aid of one HAROLD SALEMSON. Source T-12 also advised that during the latter part of 1935 V.J. JEROME utilized NORA HELGREN in connection with the Communist plan to set up branches in the motion picture industry at Hollywood. Source T-12 states that NORA HELGREN did most of the leg work, running errands for JEROME, and collecting dues. Source T-12 states that JEFF KIBRE was then closely associated with V.J. JEROME. This Source states that FRANK SPECTOR was the Los Angeles Sub-Section organizer of the Communist Party, the Los Angeles Communist Club then being a sub-section of the San Francisco section of the Communist Party. (4)

In 1934, according to Confidential Source T-16, there were only 35 or 40 Communist members in Hollywood in the motion picture industry who were attached to the Los Angeles sub-section of the Communist Party. Source T-16 states that during the latter part of 1935 V.J. JEROME came to Los Angeles from New York in an endeavor to organize Communist Party units in Hollywood among the writers, producers, and actors. He states that in January, 1935, the Los Angeles County Communist Party disbanded its industrial sections and on instructions of ROY HUDSON of the New York Communist Party headquarters made an attempt to dissolve the Trade Union Unity League, all members of which were then instructed to join A.F.L. Unions. Sources T-16 states that in 1935 the industrial branches in Hollywood were known as units, for example, Unit J-30, etc. Source T-16 states there were only two Communist Party Units in Hollywood in the early part of 1935 and that most of its members were nominal employees in the motion picture industry. (5)

Source T-16 states that the real Communist Party penetration in Hollywood started in 1938 and 1939 with the activities of JEFF KIBRE which followed the program laid down by V.J. JEROME. (6)

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In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying a twenty-year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "2 Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated such cultural groups as the JOHN REED Club, and various theater groups. In the field of Union activities reflects that its members in 1937 took an active part in the birth of "Labor's Conference for Independent Political Action".

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In 1939 the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to Units in their neighborhood and not units pertaining to industry. "2 Decades of Progress" listed two studio units in 1939, namely, the Culver City Studios Branch with FRANK CATS as president and the Hollywood Studios Branch with MILTON HENRY as president, both attached to the 15th Congressional District Section of the Communist Party. In 1939 the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to political assembly and Congressional districts respectively.

"2 Decades of Progress", in 1939 quotes EMIL FREED, President of EAST BRANCH of Communist Party:

> "Our Party has either initiated or assisted in strugglas, for better housing, progressive election victories, and the unionization of Hollywood".

East Branch according to this history was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

"2 Decades of Progress" in 1939 states that Emil Freed received a large vote as Communist Party candidate for Congress in 1938.

JANE HOWE, in "2 Decades of Progress", (1939) is listed as organizer of 15th Congressional Communist Party Section and is quoted, "The Studio Strikers of 1937, the Hollywood Citizen-News Pickets of 1938.....have all seen the Party in action, helping in every progressive movement."

Confidential Source T-98 witnessed EMIL FREED in action on the picket line during the October 11, 1945 One-Day strike at Universal Studio. This source witnessed EMIL FREED passing out cigarettes to pickets, witnessed his taking up a collection from bystanders for purchase of cigarettes, and witnessed his conversation in talking employee out of trying to return to work through the picket line.

Source T-98 states that the Universal Studio strike lasted only one

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day but was a part of several 1945 Studio Strikes. Source T-98 states that EMIL FREED was arrested at the Warner Brothers Strike. (4) (5 & 6 W)

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EMIL FREED according to records was arrested at the Warner Brothers Studio picket line on October 10, 1945, by the Burbank, California, Police Department, Burbank booking number A 9788; Burbank P.D. arrest number 31380 on charge of violation of California penal code sections 404, 405, and 416, rioting, failure to disburse and failure to obey a lawful order. This charge was dismissed on June 16, 1946. EMIL FREED gave as residence address 930½ So. Orange Grove, Los Angeles.

Confidential Source T-98 on October 10, 1945, observed and witnessed EMIL FREED in the Burbank, California, Police Department jail with copies of the "People's World" under his arm and heard him talk against the capitalist system to about 25 other arrested pickets who were in jail with him. (5 & 6 W) (7)

Confidential Sources T-1, 11, 12, 15, and 16 state that Los Angeles County Communist Party penetration into motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios and that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco and that generally proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries. (5 & 6 W) (8)

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COMMUNIST PENETRATION INTO MOTION PICTURES AT HOLLYWOOD THROUGH OLD ESTABLISHED UNIONS ON THE PART OF JEFF KIBRE WHO SOUGHT INSTRUCTIONS FROM NATIONAL COMMUNIST PARTY FUNCTIONARIES

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JOHN L. LEECH in 1934, Organizational Secretary, Los Angeles County Communist Party gave testimony before the Los Angeles County Grand Jury on August 14, 1940, and stated that JEFF KIBRE was a member of the Communist Party in Hollywood in 1934. JOHN L. LEECH stated that one JOHN E. JEFFREY, a Communist member, had first introduced JEFF KIBRE to him.

JOHN L. LEECH stated that V. J. JEROME (VICTOR J. JEROME--true name ISAAC ROMAINE) was sent to Hollywood the latter part of 1935 by the Communist Party Central Committee, New York to improve cultural work, taking over these duties from STANLEY LAWRENCE. LEECH states that V. J. JEROME helped organize study clubs and co-ordinated party work between Hollywood and Downtown Communist Sections. LEECH stated that V.J. JEROME raised money in Hollywood and also brought JOHN HOWARD LAWSON to Hollywood (JOHN HOWARD LAWSON is presently a writer at Hollywood and hereinafter will be more fully identified). LEECH stated that V.J. JEROME was a member of the Central Committee of the National Communist Party and a co-editor of its monthly Communist magazine known as "The Communist". In January, 1939, issue of "The Communist" the editors are listed as EARL BROWDER, ALEX BITTLEMAN, and V.J. JEROME. "The Communist" when discontinued was supplanted by a monthly magazine known as "Political Affairs". Its editor is listed as MAC WEISS, also known as MAX WEISS with V.J. JEROME as managing editor. MAC WEISS will later be identified in connection with JEFF KIBRE.

JOHN L. LEECH stated V.J. JEROME had the aid of JEFF KIBRE in setting up plans for capturing the Hollywood Motion Picture Industry for the Communist Party. LEECH states that after V.J. JEROME arrived in Hollywood the latter part of 1935 plans were made to establish an underground Communist Unit among the film elite. All dues and contributions as well as reports were to go direct to National Communist Party Headquarters in New York according to LEECH.

Confidential Source T-12 states that during 1935 and subsequent years all important personages in the Hollywood Motion Picture Industry who were members of the Communist Party were considered as Members At Large, attached either to the New York Headquarters Section or to the Headquarters Section of District 13 at San Francisco (At that time Los Angeles County Communist Party was a subsection of District 13 according to Source T-12).

The Communist Branches and Sections were later reorganized in Hollywood about 1942 according to Source T-12 by the formation of a section known as Northwest Section and Source T-12 states that until this time (1942), the Los Angeles County Communist Party had no jurisdiction over important Communists in Hollywood but did have prior to this time a few street Units in Hollywood whose members were employed in nominal capacities in the studios. The Communist Party organization of the Northwest Section and the identity of its Communist members will be considered in another part of this report.

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JEFF KIBRE according to witnesses hereinafter identified was a member of the Communist Party assigned to "special" work in the motion picture industry studio unions.

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identify

EZRA F. CHASE swore to an affidavit at Los Angeles March 19, 1939, that he, CHASE, had been a member of the Communist Party for seven years or more and held numerous official positions and further that he was acquainted with the leading functionaries and members in the Communist Party. In this affidavit he states that JEFF KIBRE was a member of the Communist Party, USA (then affiliated with the Communist International). He states that during his, CHASE's, affiliation with Communist Party that "JEFF KIBRE was at that time assigned to "special" work in the studio unions, more specifically in the I.A.T.S.E., Local 37, to the organizing of special studio units of the Communist Party of the USA."

C/ During the years 1937 and 1938 the A.F.L. affiliated unions in the motion picture industry at Hollywood, known as the "International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada" were greatly disturbed over the Communist efforts to disrupt or wreck this union which will be described hereinafter as I.A.T.S.E. At this union's 35th convention at Louisville, Kentucky June 3-6, 1940, a complete report was printed by this union containing numerous exhibits in the form of letters written either by JEFF KIBRE aforementioned or by ROY HUDSON, member of the "National Committee" of the Communist Party aforementioned. These letters set out in full in the I.A.T.S.E. report deal with Communist interests and organizational efforts and appeared to reflect that JEFF KIBRE was attempting to gain control of the unions in Hollywood motion pictures and was receiving aid and suggestions from WALTER LAMBERT, a member of the California State Communist Party as well as from PAUL CLINE, then the Los Angeles County Communist Party organizer. Other important Communists identified in these letters are BOB REED of New York, and V.J. JEROME and LOUIS GOLDBLATT of San Francisco. The aforementioned affidavit of EZRA CHASE which identifies JEFF KIBRE as a Communist assigned to "special" work in Hollywood appears in Exhibit 6 of the I.A.T.S.E report. A copy of I.A.T.S.E. report issued at the June 3-6, 1940 convention is being made an exhibit of the instant report.

J. W. BUZZELL, then secretary of the Los Angeles Central Labor Council, A.F.L., has analyzed the JEFF KIBRE, ROY HUDSON, and MAC WEISS letters in this I.A.T.S.E. report.

V/ A. Exhibit No. 1 of I.A.T.S.E. report is a lengthy report of JEFF KIBRE dated April 23, 1938---Hollywood, entitled "Report on Hollywood----Review of Plan and Objectives for Past Several Months." This refers to a "Studio Unemployment Conference", representing 12 unions and guilds engaged in a broad anti-I.A.T.S.E. movement, to fight I.A.T.S.E. and its employers as a preliminary to the formation of "Industrial Union". In

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one portion it states this process envisages the formation of a Federation as the decisive method of breaking the control of the Internationals (I.A.T.S.E.) and in turn giving the workers a sense of their mass power within the industry.

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This JEFF KIBRE report further states "Our Corps of Contacts in the various crafts led by the Studio Painters Union from the outside broke down the Do-Nothing policy of the leadership." (HERBERT SORRELL, President of the Studio Painters Union, now engaged in strike at Hollywood is also president of the newly formed group known as "Conference of Studio Unions". Some of the Unions attached to this group are presently on strike). The I.A.T.S.E. Union, the A.F.L. Teamsters and the Screen Actors' Guild were never apart of JEFF KIBRE's Studio Unemployment Conference. JEFF KIBRE in his report states that the Unions in the Studio Unemployment Conference were:

1. Studio Painters
2. Machinists' Cinema Lodge
3. Plasters and Modelers
4. Utility Employees
5. Screen Directors Guild
6. Studio Carpenters
7. Studio Electricians (I.B.E.W.)
8. Screen Writers Guild
9. Screen Set Designers
10. Screen Cartoonist G. ild
11. Screen Publishers' Guild
12. Musicians and I.A.T.S.E. Progressives.

JEFF KIBRE states that a formation of a new Federation is a stage toward an industrial union affiliated with CIO. It is noted that JEFF KIBRE signed this report as Field Representative for Hollywood and indicated that his title and activities were to be kept confidential.

B. 2/ Exhibit No. 2 of the I.A.T.S.E. report is a JEFF KIBRE letter to BOB REED, 136 W. 13th Street, New York, dated February 9, 1938. JEFF KIBRE writes, "Well, one thing about the Reds, they seldom write except on business." In this letter JEFF KIBRE states that he is "Undercover Field Representative for CIO in Hollywood". JEFF KIBRE states, "In the meantime I wish you would discuss the matter of "I.A." (I.A.T.S.E.) action with JACK STACHEL, the necessity of my getting in touch with contacts in the various cities. I have taken it up with PAUL CLINE, but he feels a personal appeal by you or V.J. (V.J. JEROME), rather than communication through official channels

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would get quicker results."

PAUL CLINE was then organizer of the Los Angeles County Communist Party. JACK STACHEL was and still is a member of the Central Committee of the Communist Party in New York. (Sources T 1 and T 12) JCW

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Also part of I.A.T.S.E. Exhibit 2 is a letter from JEFF KIBRE dated November 8, 1938, at Hollywood to LOUIS GOLDBLATT at San Francisco which concerns JEFF KIBRE's activities in the Hollywood Studio Union.

C. Exhibit No. 3 of the I.A.T.S.E. report is another JEFF KIBRE report on Hollywood, apparently written before Exhibit No. 1 and similar in trend. It indicates that JEFF KIBRE in his program would use the impetus of non-partisan clubs in Hollywood.

D. I.A.T.S.E. Exhibit No. 4 is a letter from MAC WEISS to ROY HUDSON dated June 16, 1938, concerning an I.A.T.S.E. and a Motion Picture Operators Convention in Cleveland. This letter tells of the activity of one IRVING HENSCHEL at this convention and relates that HENSCHEL had received a telegram and telephone call from JEFF KIBRE relative to a resolution that HENSCHEL introduced at the convention. This letter indicates that HENSCHEL had described JEFF KIBRE as a Communist and a leader of the rank and file in Hollywood.

I.A.T.S.E. No. 4 also contains a letter from ROY HUDSON to COMRADE LAMBERT at San Francisco and it is noted that a copy of this letter was sent to PAUL CLINE at Los Angeles. This letter was dated June 21, 1938. This letter also enclosed a copy of the MAC WEISS letter of June 16, 1938 aforementioned. (J. W. BUZZELL identifies LAMBERT as WALTER LAMBERT, a member of the California Communist Party Committee.) ROY HUDSON's letter severely censored IRVING HENSCHEL and ROY HUDSON's letter states "On the basis of the above it seems to me there should be a thorough re-examination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E."..... "Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereinafter, when communications are sent they will be brought directly to the

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attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly." J. W. BUZZELL aforementioned besides identifying WALTER LAMBERT as a member of the California State Communist Committee, states that LAMBERT was one time State Secretary of the Trade Union Unity League.

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E. I.A.T.S.E. No. 5 is a lengthy report dated July 14, 1938, addressed to WALTER LAMBERT, State Trade Union Director (Communist Party) and it is noted that a copy was sent to PAUL CLINE. Although the report indicates that this letter was unsigned, MR. J.W. BUZZELL has explained the facts which indicate that it is a letter of JEFF KIBRE. This letter defends IRVING HENSCHEL and the letter is an answer to ROY HUDSON's letter of June 21, 1938. The letter and Exhibit No. 5 identifies IRVING HENSCHEL as a Communist of three years membership. The letter reflects the attempts of the writer to reach JACK STACHEL through the secretary of the Actors Fraction in New York. (See JEFF KIBRE's letter of February 9, 1938 to BOB REED of Actors' Equity.) The letter of Exhibit No. 5 also reflects the contact with one BOB KAYE who had been requested to furnish I.A. contacts (it is noted that the letter of JEFF KIBRE of February 9, 1938, to BOB REED in New York had made this same request; hence, an inference that BOB KAYE may be identical with BOB REED).

F. I.A.T.S.E. Exhibit No. 6--copy of the affidavit of EZRA CHASE sworn to March 19, 1939, describing JEFF KIBRE as a Communist who had been assigned to "special" motion picture work in Hollywood within the I.A.T.S.E. Unions, especially Local 37.

G. I.A.T.S.E. No. 7 through 12 portray other difficulties in the Hollywood motion picture unions which arose from JEFF KIBRE's program.

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[Confidential Sources T-12 and T-16] stated that V. J. JEROME left Hollywood the first part of 1938 and returned to New York.

[Confidential Sources T-12 and T-16] advised the activities of JEFF KIBRE in Hollywood discontinued in 1939. Records of Local Draft Board 242, Hollywood, verified through Registrar of Vital Statistics, Philadelphia, Pa., reflect that JEFF KIBRE was born as JACOB PLANE KIBRE at Philadelphia, November 11, 1906, and that his father, KENNETH KIBRE was born in Russia.

JEFF KIBRE according to records of [Confidential Source T-12] was a member of the Communist Party at Los Angeles under the name of BARRY WOOD in 1937, 1938, and 1939. [Source T-12] states that JEFF KIBRE held Communist Party

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in 1937
membership book 82703 and that he first joined Communist Party in April, 1935. The same Source states he held 1938 Communist Party book No. 60038 and that his 1939 Communist Party registration card reflects that his father was born in Russia and his mother in the United States. Source T-12 states that during these years JEFF KIBRE was a studio technician and member of the I.A.T.S.E.

As of April, 1944, JEFF KIBRE was listed as the editor of the CIO Fishermen's Union newspaper known as the International Fishermen and Allied Workers. Records reflect that JEFF KIBRE has been International Secretary and Treasurer of the CIO Fishermen's Union at San Pedro since September 13, 1945. (Source CIO Directory).

Confidential Source T-45 advised that as of September 23, 1943, JEFF KIBRE was a member of the JACK EGAN Branch of the Communist Party, Harbor Section, at San Pedro since July, 1943.

LEW BLIX, formerly on the Executive Board of I.A.T.S.E. and later with the A.F.L. Teamsters, Local 495, advised that JEFF KIBRE had gone to work with the Paramount Studios in 1937.

JEFF KIBRE was arrested by the Los Angeles Sheriff's Office, No. 295613 on a contempt charge, May 2, 1935, and was released the same day. JEFF KIBRE was also arrested by Los Angeles Police Department, No. 35047, on May 6, 1939, on a charge of suspicion of criminal syndicalism. He was released and discharged on May 9, 1939.

JEFF KIBRE on August 23, 1946, was indicted in the Federal District Court of Los Angeles together with 14 other members of Local 36 of the International Fishermen's and Allied Workers of America, CIO Union on a charge of violation of the Sherman Anti-Trust Law on a conspiracy to boycott and fixed sale price of fish. JEFF KIBRE was found guilty on May 7, 1947, and subsequently fined $2,000, the case now being on appeal. Confidential Sources T-12, T-1 advised that the Communists in the motion picture industry were in the JEFF KIBRE sponsored unions, and later in the many unions grouped in the Conference of Studio Unions, now headed by HERBERT SORRELL. These sources state that there are only a few Communists within I.A.T.S.E. group of unions which formerly consisted of about seven A.F.L. affiliated unions, but now five in number. They advised that the two unions which withdrew from I.A.T.S.E. have had a running fight for years with I.A.T.S.E. over jurisdictional matters and on occasions were out on strike.

Source T-12 and T-1 advised that the Communists within the motion picture industry are sponsoring an "Industrial Union" as against the craft type of union namely, the I.A.T.S.E. These Sources advised that the Communist groups are cleverly exploiting jurisdictional union differences for purely partisan political purposes. They advise that although HERBERT SORRELL's

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Conference of Studio Unions is made up of A.F.L. affiliates that SORRELL has condemned the A.F.L. for not joining its unions with the World Trade Union Congress. (3) CONFIDENTIAL

An editorial appearing in the A.F.L. Teamsters' publication styled "The Southern California Teamsters" of August 15, 1945, states, "The blunt fact is the Hollywood studio strike is not a strike of wages, hours, or conditions". The same editorial states, "It is the attempt of the Communists and the left-wing elements in the CIO to gain control over the studios."

Confidential Source T-1 advises that the attempt of the Communists to capture the labor unions in the studios dates back to 1937 when the Federated Motion Picture Crafts was organized by the Communist Party as a dual union for the studios. Source T-12 states that this organization had little success and in 1939 it reappeared in the form of a union known as United Studio Technicians Guild, a union that was defeated by a National Labor Relation Board election. (3)

Source T-1 states that an earlier Communist attempt was made to secure control of the unions in the studios when in January, 1934, an independent union was formed by the name "Motion Picture Workers Industrial Union" with headquarters at 6364 Hollywood Blvd., Hollywood, California. Source T-1 stated that this union was completely dominated by the Communist Party and had a membership of 500 but was dissolved the latter part of 1935. Source T-1 states that ROY STAUFFER, then employed at Metro-Goldwyn-Mayer studios, was organizer of the Communist Units within this union. The Source advised that ROY STAUFFER was from the state of Washington, but has disappeared from the Hollywood area. (3)

On July 24, 1945, the "People's World", Communist Party San Francisco newspaper now known as the "Daily People's World" had a front page editorial proclaiming support of the strike of the film unions.

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NORTHWEST AND HOLLYWOOD SECTION

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According to Informant T-2, the Northwest Section of the Los Angeles County Communist Party, which included in its membership individuals employed in the motion picture and radio industries, was governed by a Section Executive Committee composed of the following individuals:

JOHN HOWARD LAWSON
ELIZABETH LEACH
WALDO SALT
MARGARET BENNETT WILLS
MICHA ALTMAN
LOUIS HARRIS
M. W. (BILL) POMERANCE

On February 26, 1943, ELIZABETH LEACH told Informant T-11 that she was Organizer for the Northwest Section, which was a full-time job for which she received a salary of $125.00 per month. Informant T-28 advised that this salary was paid to ELIZABETH LEACH GLENN by JOHN HOWARD LAWSON, which information was corrobated by Informant T-32.

On May 16, 1944, ELIZABETH LEACH told Informant T-41 that JOHN HOWARD LAWSON was the "leader" of the Northwest Section. Informant T-18, during the period from 1944 through 1946, was in frequent contact with ELIZABETH LEACH, who in the summer of 1945 married CHARLES GLENN and has since been known as ELIZABETH LEACH GLENN. This informant states that during that time ELIZABETH LEACH GLENN did organizational work for the Northwest Section, such as arranging meetings of clubs and handling membership records. Similar information was furnished on several occasions by Informant T-2. In addition Informant T-28 submitted frequent reports indicating that from 1944 through 1946, ELIZABETH LEACH GLENN frequently conferred with JOHN HOWARD LAWSON on organizational problems of the Northwest Section.

Informant T-2 advised that during 1943 and until June, 1944, the Northwest Section was broken down into the following industrial branches:

BRANCH A - Writers' Branch - Divided into 3 groups:
Group 1. Beverly Hills and Westwood Area.
Group 2. Sunset Area.
Group 3. Hollywood and North Hollywood Area.
Composition: Mostly writers in the movie industry.

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BRANCH B -	Community Branch - Hollywood Neighborhood	Also had within it a nucleus of a few directors. (It has come to the attention of the Los Angeles Office that these few directors have since been transferred to Branch A, according to Informant T-2.)
BRANCH C -	Community Branch - Beverly Hills-Westwood Area	Industry workers and wives.
BRANCH D -	Radio -	Composed of actors, writers, and announcers in radio.
BRANCH E -	Cartoonists -	Mostly cartoonists with a few artists.
BRANCH F -	Actors -	Composed of professional industry actors plus leading actors' Laboratory people. (The Actors' Laboratory according to Informant T-1 is located at 1455 North Laurel Avenue, Hollywood, and is a Communist-controlled school for actors.)
SUNSET BRANCH (formerly known as the G-H Branch)	- Community Branch -	Composed mostly of movie industry people who reside north and south of Sunset Boulevard near Fairfax Avenue.
BRANCH I -	Community Branch -	Composed mostly of people around the Wilshire Boulevard and Fairfax Avenue areas.
BRANCH K -	Community Branch -	Composed of movie industry workers in North Hollywood.
BRANCH L -	Readers Branch -	The concentration has been on the Screen Readers Guild.
BRANCH N -	S.O.E.G. Branch, divided into 2 groups: N-1 (Hollywood area) N-2 (West Hollywood area) -	This is composed chiefly of Screen Office Employees Guild members.

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BRANCH O -

HOLLYWOOD-
BRANCH

Composed of musicians.

This has a base of industry craft workers, plus general community people. Formerly met at the I.W.O. Hall, 972 North Hobart, on Sunday morning.

BRANCH S -

Composed of people in the American Soviet Friendship Council and Russian War Relief---beginning main work in cultural activities.

57 A. D. -
CLUB

This club is a recent addition to the Northwest Section. It is not composed of motion picture industry personnel, but is a Community Club formerly connected with the Mid-Town Section. It became a part of the Northwest Section over the protest of the Northwest Section people at the insistence of the County, because its members are geographically within the Hollywood area. It has been reported that this Branch will do the "open" work for the Northwest Section.

BRANCH Y -

This Branch, information concerning which was furnished by Informant T-2, (X)(W) appears to be merely a "paper" branch, and its members are those people formerly active in the Northwest Section who are out of the city or who, though still members of this Section, are not currently active. According to Informant T-2, it has no officers and no delegates at the County Convention. (3)

In December, 1944, JOHN WILLIAMSON, National Secretary of the Communist Political Association, visited Los Angeles, California, and conferred with local Communist leaders. One of the subjects discussed, according to Informant T-23, was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch set-up. During the discussion WILLIAMSON was asked what should be done with people, such as union leaders, professional people, (X)(W)

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and motion picture industry people, since they could not afford to become active in community clubs and probably would refuse to do so. According to Informant T-23, WILLIAMSON ruled that exceptions had to be made in cases of people of this type and that for bookkeeping purposes they should be attached to an Assembly District Community Club but permitted to meet separately and have their own group. (S)(U)

(U) In January, 1945, Informant T-18 reported that ELIZABETH LEACH GLENN was in the process of contacting the functionaries and through them the membership of the Northwest Section, advising them the section set-up was to be disbanded and new cultural groups were to be formed. During this reorganization, according to Informants T-2, T-18, and T-23, approximately 300 of the 600 members of the Northwest Section were transferred to community clubs and the remaining 300 were assigned to cultural clubs. (S)(U)

On January 8, 1945, [Informant T-2] S (U) made available to Special Agents DAVID A. MAC CULLOCK, JOHN R. VICARS, FRED G. DUPUIS, and ROBERT W. HOLLMAN records maintained by ELIZABETH LEACH GLENN which listed the membership of the twelve cultural groups which were formed. These groups were arranged according to geographical location and contained individuals living in the particular area regardless of occupation. This was in contrast to the previous set-up of the Northwest Section under which all writers would be in a club and all actors in another, et cetera. (S) U

According to [Informant T-2] S (U) when the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the "Motion Picture and Radio Commission". [Informant T-2] S (U) made available the names of the individuals selected for this commission, the names of whom were submitted to CARL WINTER for approval. CARL WINTER was Chairman of the Communist Political Association at that time. The list is set forth hereinafter in the form in which it was furnished by [Informant T-2] S (U) except for the names which appear in parenthesis. The identification of the names in parenthesis was made by Special Agents JOHN R. VICARS and FRED G. DUPUIS. (S) U

"CARL (WINTER): Personnel for Motion Picture and Radio Commission needs to be approved pdq because they have to be notified for Saturday.

"JACK (JOHN HOWARD LAWSON)
GEORGE (PEPPER) HDC
BILL (POMERANCE) SWG -- Council of Guilds and Unions
NORVAL (CRUTCHER) IATSE 683
PAULINE (LAUBER) Mobilization (Hollywood Writers Mobilization)
MISCHA (ALTMAN) Musicians Congress
MADELEINE (RUTHVEN)
REX (INGRAM) Negro
GEORGE (WILLNER) Agents

U (S)

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SAM MOORE, Radio writers
GEORGIA (BACKUS) AFRA
MARGARET (BENNETT) Council of Guilds and Unions
BERNIE (LUSHER) or MIN (SELVIN) CSU
ED SMITH
WALDO (SALT)

Signed 'ELIZABETH'"

(U) CONFIDENTIAL

In December, 1945, ELIZABETH LEACH GLENN told Informant T-18 that she was "fed up" with Hollywood and intended to discontinue her position of Organizer for the Cultural Section of the Party. Thereafter, according to Informant T-4, JOHN STAPP was made Organizer and the section was again reorganized. At this time all the Party members in Hollywood were grouped into the Hollywood Section which in turn was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was furnished by Informant T-3 and membership of the three sub-sections, according to T-3 was broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to Informant T-3, each sub-section had a Sub-Section Organizer as follows:

Community Sub-Section - SID SHARE
Industrial Sub-Section - PAUL PERLIN
Cultural Sub-Section - WALDO SALT

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According to Informants T-3 and T-4, JOHN STAPP, the Section Organizer, works full-time as a Party functionary and is not employed in the motion picture industry. SID SHARE, Organizer of the Community Sub-Section, is unemployed because of poor eyesight, he being almost totally blind, according to Informant T-3. With regard to this sub-section, Informant T-3 reports that plans are under way to disband it and consolidate it with the Industrial Sub-Section. PAUL PERLIN, Organizer of the Industrial Sub-Section, was employed for several years as a grip at Universal Pictures Corporation until he went out on strike. WALDO SALT, Organizer of the Cultural Sub-Section, is a screen writer under contract to RKO.

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In June, 1946, Informant T-3 reported the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the section officers, the Chairman of each of the twenty clubs in the section, and one additional delegate from each club.

JOHN HOWARD LAWSON, ELIZABETH LEACH GLENN, and JOHN STAPP, in carrying on the work of the Northwest Section, and as it is known today the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party. On October 31, 1943, ELIZABETH LEACH GLENN was elected to the Los Angeles County Communist Party Executive Committee, according to Informant T-16. In addition, according to Informant T-8, ELIZABETH LEACH GLENN attended the County Convention of the Party in Los Angeles on October 31, 1943. According to Informant T-2, ELIZABETH LEACH GLENN was a delegate from the Hollywood Branch of the Northwest Section, and according to Informant T-23, she served on the Resolutions Committee at this convention.

On May 19, 1945, Informant T-2 made available copies of the minutes of the Los Angeles County Communist Party, and these minutes indicate that ELIZABETH LEACH GLENN was a regular member of the committee.

An additional example of the liaison maintained with the Los Angeles County headquarters of the Party was provided by Informant T-18, who reported on January 13, 1945, that a meeting of the Cultural Commission for the newly formed cultural groups of the Party in Hollywood was to be held at the home of JOHN HOWARD LAWSON on January 13, 1945, at 2:00 P.M. A surveillance of the LAWSON residence on that date was conducted by Special Agents JOHN R. VICARS and FRED G. DUPUIS, and the following individuals were identified:

WILLIAM POMERANCE - Business representative - Screen Writers Guild.

NORVAL CRUTCHER - Business agent - Local 683 - Film Technicians, International Alliance of Theatrical Stage Employees, and a member of the Executive Board of the Central Labor Council, American Federation of Labor, Los Angeles.

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PAULINE LAUBER - Executive Secretary - Hollywood Writers Mobilization.

GEORGE PEPPER - Executive Secretary - Hollywood Democratic Committee.

ELIZABETH LEACH GLENN.

CARL WINTER - President - Los Angeles County Communist Political Association.

All of the above individuals except WINTER were identified as members of the Los Angeles County Communist Political Association as of January 8, 1945, by Informant T-2. (C)(4)

Another illustration of the manner in which liaison was effected occurred on September 4, 1944. On that date Special Agents JOHN R. VICARS and FRED G. DUPUIS conducted a surveillance of ELIZABETH LEACH GLENN and observed that at 7:15 P.M., she was picked up by JOHN HOWARD LAWSON, who was accompanied by MAX SILVER, who at that time was Secretary-Treasurer of the Los Angeles County Communist Political Association, EMILY GORDON, a functionary of the 15th Congressional District Section of the Communist Political Association, and EMIL FREED, a functionary of the 16th Congressional District Section of the Communist Political Association. These five individuals proceeded to the home of CARL WINTER, 1215 Innes Avenue and entered.

On December 6, 1945, Informant T-28 reported that a meeting of the County Board of the Los Angeles County Communist Party was to be held at the home of EVA KORN, 2032 South Western Avenue. A surveillance at that address, conducted by Special Agents JOHN R. VICARS, GEORGE H. SCATTERDAY, and FRED G. DUPUIS, determined that JOHN HOWARD LAWSON attended this meeting. (C)(4)

On July 7, 1945, JOHN HOWARD LAWSON was surveilled by Special Agent JOHN R. VICARS, and it was noted ~~that he visited~~ at the home of ELIZABETH LEACH GLENN from 12:30 P.M. until 1:30 P.M., after which he picked up NED SPARKS, President of the Los Angeles County Communist Political Association, and proceeded to a meeting of elected delegates of the cultural groups at the home of ALBERT and MARGARET MALTZ, 6526 Lindenhurst Avenue, Los Angeles. Informant T-18 advised that at this meeting the DUCLOS article was discussed together with proposed changes in the organization of the Communist Political Association. (C)(4)

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On June 13, 1947, HENRY WINSTON, National Organizational Secretary of the Communist Party U.S.A., was in Los Angeles, and on that occasion in discussing the Hollywood Section of the Party in Los Angeles County, he told Informant T-41 that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the national office. He indicated this person should be JOHN STAPP, the Hollywood Section Organizer. (4)(41)

According to Informant T-3, the membership of the Hollywood Section at the present time is approximately 900 persons. Of this number the Party records indicate that approximately 600 are employed in the motion picture industry. Of the 600 it has been verified that approximately 300 are actually employed in the motion picture industry today. (4)

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FINANCES OF THE HOLLYWOOD SECTION COMMUNIST PARTY

[All information set forth hereafter under this section was submitted by Source T-3.] (A)(U)

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When the Hollywood Club of the Communist Political Association was disbanded in August, 1945, and divided into smaller groups for reasons of efficiency of operation and security, the money then in the Treasury of this club, which at one time had over 200 members, was divided equally between the four community clubs, namely the Hollywood Northeast Club, Hollywood Southeast Club, Hollywood Northwest Club and the Hollywood Southwest Club. The share of the Hollywood Northeast Club in this fund was given to SID STEIN of that club during February, 1946, by NOUI LICHT, who apparently was acting at that time to complete the financial transactions of the old Hollywood Club of the Communist Political Association.

The finances of the Hollywood Section, Communist Party, when the Communist Party was reconstituted in the Fall of 1945, were placed under the direction of the Los Angeles County Office of the Communist Party. In this connection on February 11, 1946, HELEN WALDEN, then Finance Director of the Hollywood Northeast Community Club, exhibited a letter she had received from the Los Angeles County Communist Party over the signature of BEA BARRON which indicated that BARRON was then handling financial matters for the Los Angeles County Communist Party. This letter requested Mrs. WALDEN to prepare a financial statement for that club for the past year, and to bring this to the Communist Party headquarters in downtown Los Angeles, at which time she would be given some account books to be used in keeping club records for the following year. (A)(U)

The Finance Secretaries of the Hollywood Section of the Communist Party met at the home of HANNAH SCHWARTZ, 2076 Paramount Avenue, Hollywood, California, on February 27, 1946. Informant did not attend this meeting, but later learned from SID STEIN of the Hollywood Northeast Club that it was decided at this meeting that the various clubs of the Hollywood Section were to turn over club dues to NAOMI ROBISON, 5913 Chula Vista Way, Hollywood, who was to act as an intermediary. Mrs. ROBISON would in turn give the money to HANNAH SCHWARTZ, who was designated as the Section Finance Director. Mrs. SCHWARTZ would then turn the money over to the County organization of the Communist Party. It was further decided at this meeting that dues were to be paid for only one month at a time, and that dues were not to be accepted in advance. (A)(U)

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On June 7, 1946, there was a meeting of the Organizational and Finance Secretaries of the Neighborhood and Industrial Subsections of the Hollywood Section, Communist Party at the home of SYLVIA HALKOVITZ, 626 North Sierra Bonita, Hollywood. At this meeting ELIZABETH GLENN, representing the Los Angeles County Office, announced that from June 15 to July 1, 1946, would be a dues control period during which all dues payments were to be brought up to date. She indicated that dues payments in the Hollywood Section had been very poor and that generally speaking only from one to two-thirds of the Party members had been in a current status. She revealed that a special report is to be turned in to the County Office by July 1, 1946. On this report each member is to be listed by name or initial with his dues status, and a statement as to what is being done concerning delinquents. (C)(U)

At a meeting of the ELIZABETH GURLEY FLYNN Club (also known as the Hollywood Northeast Club), Community Subsection, Hollywood Section, Communist Party, on July 16, 1946, DOROTHY STEIN, then acting as Finance Director of the club, announced that under a recent ruling each club in the Hollywood Section was then paying 90 per cent of the dues collected to the Los Angeles County Communist Party, and was keeping ten per cent of the money so collected for the club itself. (C)(U)

During July, 1946, the Hollywood Section of the Communist Party was reorganized officially into three subsections, namely Cultural, Industrial and Community. Each subsection was to have its own Finance Director, and there also was to be appointed a Finance Director for the entire Hollywood Section.

On July 29, 1946, the Community Subsection Chairmen's Council met at the home of SIDNEY SHAPE, 1426 North Sierra Bonita Avenue. At this meeting it was announced that DAVID ROBISON, 5913 Chula Vista Way, a story analyst then employed by HILTON SPERLING, independent producer with headquarters at Warner Brothers Studios, had been named Finance Director for the entire Hollywood Section, and that his wife, NAOMI ROBISON, would act as the Recording Finance Secretary for the Section, a somewhat unofficial position, which would mean that she would do most of the work and would be the go-between for the various clubs of the Section and the County Office. (C)(U)

ROBISON spoke at this meeting and announced that the Cultural Clubs in the Hollywood Section of the Communist Party had just adopted a plan to assess four per cent of their income beyond $4,000.00 per year for the Communist Party. He explained that on the first $4,000.00 a Cultural Comrade earns he will pay only the regular dues, but four per cent of anything beyond that will go to the Communist Party. At the beginning of each quarter, Cultural Comrades will make out statements of their expected earnings for the next three months, and the amount owing the Party will be figured out and

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can be paid at once or in installments throughout the quarter. ROBISON further indicated that the Industrial Subsection had adopted the same idea, and it was suggested that members of the Community Subsection adopt a similar plan. (X) (4)

At a meeting of the Community Subsection Chairmen's Council, Hollywood Section, Communist Party, held at the home of HARRY RIPPS, 830½ North Wilcox on November 8, 1946, DOROTHY STEIN, acting on behalf of the Community Subsection, distributed booklets of stamps of the American Youth for Democracy to each Organizational Secretary present. These stamps range in value from 25 cents to $5.00 and signify that the buyer has contributed that amount to the American Youth for Democracy to further its growth and development. STEIN announced that these stamps were to be sold to anyone who was a member of the Party or who cared to contribute, and the money would in turn be made available to the American Youth for Democracy. (X) (4)

At a meeting of the Gung Ho Club (formerly known as the Flynn Club) of the Community Subsection, Hollywood Section, Communist Party, on March 18, 1947, DAVID ROBISON, Finance Director of the Hollywood Section, gave a report on Party finances. He advised that Party finances were at a low ebb throughout the United States because of the laxity in money raising during the revisionist period and the Party's most recent period of trying to outgrow this type of thinking. ROBISON recommended that the Finance Secretary of each club should have a place on the agenda for a dues report at each meeting. He revealed that a resolution from the Hollywood Section and from several other sections in the County had come to the National Office of the Communist Party asking for a discussion on the possibility of raising the dues rates in the higher income brackets at an early date. It had been suggested that those paying $2.00 a month be asked to pay $5.00, and an additional dollar a month for each $10.00 a week beyond $60.00 a week earned. (X) (4)

ROBISON announced that sustainers of members of the Cultural Subsection, Hollywood Section, Communist Party, had been revised, and that now all Comrades making over $1,000.00 per quarter are paying regular sustainers of four per cent of all income beyond that amount. In view of the large number of layoffs in the film industry such as writers, ROBISON predicted that the income from this source would greatly decrease. (X) (4)

ROBISON stressed the necessity of concentrating in the future on getting sustainers from non-Party members who are sympathizers. ROBISON stated there are many people who just will not join the Communist Party but who are very sympathetic to it, and when asked specifically would contribute substantially as a substitute for not joining. Because of this wide and largely untapped source of revenue believed possible from non-Party members who are

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sympathizers, each club was asked to take a quota of raising at least $100.00 per month from such sources. (X)(4)

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ROBISON confidentially advised those present that the Hollywood Section of the Communist Party has been contributing $800.00 per month to the Los Angeles Office of the Communist Party, in addition to its regular dues payments, and that this amount may be raised to $1,500.00 in the near future. ROBISON further revealed that the Hollywood Section of the Communist Party also sends a regular sum, amount not disclosed, to the National Office of the Communist Party in New York. (X)(4)

During June, 1947, the Industrial Subsection and Community Subsection of the Hollywood Section, Communist Party, were consolidated for greater efficiency in operation, and because of the weakened position of the Industrial Subsection due to the Conference of Studio Unions strike. NOUN LIGHT has been selected as Finance Director of the combined subsections.

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COMMUNIST INFILTRATION OF HOLLYWOOD ORGANIZATIONS

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1. LEAGUE OF AMERICAN WRITERS.

Source T-1 advised on February 18,1943 that the League of American Writers was the American branch of an international organization called the International Union of Revolutionary Writers which was set up in Kharkov, Russia at an International Congress held in November, 1930. Soon after this Congress there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called JOHN REED Clubs.

This source further advised that in January, 1935 a convention of JOHN REED Clubs was held in New York City. The principal business transacted by this convention was to call another Congress of Writers to be held in New York City in April, 1935. When this Congress convened all JOHN REED Clubs were dissolved and in their place a much broader organization was formed. It was called the "League of American Writers."

T-1 also informed that at this first Writers Congress, the Communist Party was openly represented and the Congress was under the direction of EARL BROWDER, National Secretary of the Communist Party of the U.S.A. Soon after this meeting, the Hollywood motion pictures began attracting writers from all quarters of the United States and, in fact, from all parts of the world and the League of American Writers began to function in Hollywood. The leader of the group in the Hollywood Section was JOHN HOWARD LAWSON. From 1935 to 1939, when the STALIN-HITLER Pact was signed, the League of American Writers followed the anti-Fascist line as laid down by the "Collective Security" program of the Soviet Union and the Comintern. It hewed right to the line of Russia's conception of Democracy and was violently anti-HITLER.

Source T-1 stated that immediately after the pact between STALIN and HITLER was signed on August 23, 1939 and Germany and Russia became allies, the League of American Writers reflected the Communist line. It opposed aid to England, adopted the slogan "The Yanks Are Not Coming," it affiliated officially with the American Peace Mobilization, but when HITLER attacked STALIN in June, 1941, the League of American Writers became violently anti-HITLER and immediately demanded that America enter the war as an ally of Russia, extend aid to Russia and England and pretended that

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they were pledged to win the war by waging war on "every front." However, it was in a very embarrassing position because of its very firm isolationist position just a few months previously. (3)

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[Source T-1] (X-W) pointed out that in December, 1941 approximately six months after HITLER attacked STALIN, the United States was brought into the war on December 7, 1941 as an ally of Briton and Russia, then almost immediately another organization was formed almost exclusively of the membership of the League of American Writers. This organization was the Hollywood Writers Mobilization. This group took up "patriotic work" of propaganda for "Russia's Sick." (4)

As will appear in this report, [Source T-1 further] (X-W) stated that the League of American Writers became less and less conspicuous in propaganda work. It occasionally held some small gathering and dragged on for about one year at which time it became extinct and is now completely out of existence. (5)

[Source T-1 on July 17, 1947] (X-W) furnished a list of the last set of officers and executive board members of the League of American Writers which was taken from the stationery of this organization. [T-1] (X-W) informed that these officers were elected at the 4th Writers Congress held in New York City June 6-8, 1941 for a term of two years. These officers remained in office until the organization went out of existence in 1943. (6)

The 5th Writers Congress was called by an organization which superseded the League of American Writers. This organization was called the Hollywood Writers Mobilization which is still in existence but there are indications that it is "on the way out." The officers and executive board members of the League of American Writers elected in June, 1941 were the following:

XTHEODORE DREISER	Honorary President	Novelist
XDASCHIELL HAMMETT	President	Screen writer
XDONALD OGDEN STEWART	Vice President	Screen writer
JOHN HOWARD LAWSON	Vice President	Screen writer
ALBERT MALTZ	Vice President	Screen writer
XMERIDEL LESEUER	Vice President	Writer for NEW MASSES
XGEORGE SEIDES	Vice President	Editor of IN FACT.
XRICHARD WRIGHT	Vice President - Negro - Writer.	
XFRANKLIN FOLSOM	Executive Secretary	

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The Executive Board consisted of thirty-six individuals. Of this thirty-six, nine have Communist Party records in the Los Angeles Office. In addition to these nine, THEODORE DREISER, Honorary President, and ALBERT MALTZ, Vice President, also have Communist records. These records are as follows:

X THEODORE DREISER,
Honorary President.

The Daily Worker, Communist newspaper of New York City dated July 30, 1945, carried the following headlines, "THEODORE Joins the Communist Party." It stated "DREISER, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City.

Source T-24 on December 29, 1945 advised that DREISER had passed away. (4)

JOHN HOWARD LAWSON, with alias
Jacob Levy.

T-2, T-28, T-18 and T-29 have advised that LAWSON is a screen writer and a Communist Party member and is acknowledged to be the leader of the Communists in the motion picture industry. They also advised that LAWSON has written and published several books. They also advised that matters of policy are cleared through him and that Cultural Commission meetings have been held regularly in his home. In 1944 his Communist Political Association book was #41850 and he was assigned to Club A-3, Northwest Section, Los Angeles County Communist Party, according to T-2, February 26, 1945. T-2 also advised on February 26, 1945 that LAWSON held 1945 Communist Political Association book #47275. (X)

LAWSON has been observed meeting with CARL WINTER and MAX SILVER who were former Chairman and Secretary, respectively, of the Los Angeles County Communist Party, according to T-28, September 2, 1944. According to T-32 LAWSON has been very active in many front organizations and taught at the Peoples Educational Center, a Communist front school. (4)

Source T-2 advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; November 19, 1945 that LAWSON was a member of the Northwest Section of the Los Angeles County Communist Party. (4)

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ALBERT MALTZ

[Source T-1 on February 18, 1943] informed that MALTZ was a writer and a member of the League of American Writers and was President of the League of American Writers in 1943.

[T-3] advised Special Agent JOHN J. CANNY on November 18, 1943 that MALTZ had exhibited Communist sympathies and tried to compare the American Revolution with the Civil War in Spain, that MALTZ was new in Hollywood but received screen credits for such pictures as "This Gun For Hire," produced by Warner Brothers. This source also advised that MALTZ at the time of the interview was employed by Paramount Pictures.

[Source T-2] advised on February 10, 1944 that MALTZ held 1943 Communist Party book number 48062, and on June 30, 1944 [T-2] advised that MALTZ held 1944 Communist Political Association Card #46801 and was a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association.

[Source T-2] advised on February 26, 1945 that MALTZ had Communist Political Association membership card #47196.

[Source T-2] advised in November, 1945 that MALTZ held Communist Party registration card #35669 issued to him November 8, 1945. [Source T-2] advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945 that MALTZ was a member of the Communist Party of Los Angeles County.

The World Telegram for September 18,1946 stated that MALTZ was the author of "The Cross and Arrow," and stated "U.S. Reds Ahead of Moscow in Literary Purge - Disavowing MALTZ for Defending Classless Art."

GEORGIA BACKUS
Married name: Mrs. HARMON J. ALEXANDER.

[Source T-1 on February 28, 1943] informed that BACKUS was a radio script writer and a member of the League of American Writers and also an actress.

[Source T-40 advised on May 27, 1943] that BACKUS was in the cast of the new radio play "The Life of Riley," at the National Broadcasting Company.

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Source T-2 advised on November 16, 1943 that GEORGIA BACKUS was a member of Branch "D", Northwest Section, Los Angeles County Communist Party.

Source T-2 further advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945 that GEORGIA BACKUS was a member of the Northwest Section of the Los Angeles County Communist Party.

ALVA H. CECIL BESSIE

ALVA H. CECIL BESSIE, according to the back page of a pamphlet entitled "The Soviet People at War," written by BESSIE and published by the American Council of Soviet Relations in New York reveals that BESSIE is a short story writer, novelist and critic; that in 1938 he fought in the ranks of the Abraham Lincoln Brigade and out of that conflict wrote "Men in Battle," a narrative of Americans in Spain; that he was a member of the National Board of the League of American Writers and a member of the Authors League.

The People's World newspaper for November 4, 1943 reveals BESSIE was Drama Critic for The New Masses until the spring of 1943, when he obtained employment at Warner Brothers Studios as a writer.

Source T-28 advised on March 18, 1946 that BESSIE was dismissed from Warner Brothers because of his activities in the studio strike and after it became apparent he was sympathetic with the Communist element.

On November 25, 1943 Sources T-2 and T-31 said BESSIE was a member of Branch H, Northwest Section, Los Angeles County Communist Party; that he had been in the Communist Party for seven years and was group captain of his branch; that he attended the Workers School and the Section School of the Communist Party in New York and also taught in the Workers Sch] in New York.

Source T-2 also advised that on November 16, 1943 BESSIE was group captain of Branch A-3 (Writers Branch), Northwest Section and held 1943 Communist Party book number 11505 and his wife, HELEN, held 1943 Communist Party book number 11449.

T-2 also reported on August 31, 1944 that BESSIE was a member of the Northwest Section and on December 10, 1944 was issued 1945 Communist Political Association Card #47279, having previously held 1944 Communist Political Association Card #46836.

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T-2 stated that on March 18, 1946 BESSIE held 1946 Communist Party book number 35409.

JOHN MILTON BRIGHT

JOHN MILTON BRIGHT was a screen writer at the Warner Brothers Studios as of August 17, 1942, according to Source T-12. T-68 informed that JOHN BRIGHT was inducted November 9, 1943 at New York and was serving in the Coast Guard Reserves.

Source T-2 advised on November 4, 1943 that BRIGHT was a member of Branch G, Northwest Section, Los Angeles County Communist Party, which is known as the Writers Branch and he occupied the position of an Educational Director of that branch.

T-2 advised on November 16, 1943 that BRIGHT held 1943 Communist Party book number 48284 and was a member of Branch A, Group A-2 of the Northwest Section and in October, 1943, was transferred from Group A-2 to Branch I of the Northwest Section, Los Angeles County Communist Party.

LESTER COLE

Source T-42 on April 30, 1943 advised that COLE's father and mother were both born in Poland. COLE was employed as a screen writer Paramount Studios in 1943, according to T-42.

Source T-43 on April 3, 1943 advised that COLE was one of th individuals connected with ORSON WELLES Free Company, was described as portraying the Armed Forces of the United States in such manner as to leave an unfavorable impression of those forces on the audience.

The "RED DECADE" by EUGENE LYONS, published in 1941, which an expose of Communism in the United States for 1930-1940, shows tha COLE's name appears in a lengthy list of Hollywood celebrities.

Source T-1 informed on February 18, 1943 that COLE visited Russia, however, the date was not given.

Source T-29 on April 30, 1943 advised that COLE endorsed candidacy of LaRUE McCORMICK, Communist candidate for State Senato 1942 in the California Primary.

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Special Agent JOHN R. VICARS on May 7, 1942 identified COLE in a conference at the home of MADELINE RUTIVEN. Among those present were HERBERT BIBERMAN, JOHN HOWARD LAWSON, MARJORY McGREGOR FISKE, LETA REIS and CARL WINTER, all of whom have Communist records in the Los Angeles Office, according to [T-2 ...]

[Source T-2 ...] advised on March 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945 that COLE is a member of the Communist Party, Northwest Section, Los Angeles County Communist Party.

RUTH McKENNEY,
RICHARD BRANSTON, with alias BRUCE MINTON.

RUTH McKENNEY, writer and wife of RICHARD BRANSTON, alias BRUCE MINTON, admitted Communist Party membership before Victory Rally of the Washington, D.C. Branch of the Communist Party held on January 16, 1942 according to Source T-57. This source also reported that RUTH MINTON collected several hundred dollars for the Communist Party on the occasion of this rally. This money was to be used in the campaign by the Communist Party to free EARL BROWDER.

[Source T-58 ...] advised on May 6, 1944 that official membership records of the Communist Party in the District of Columbia relating to transfers reflected that on March 1, 1944, BRUCE MINTON was transferred from Washington, D.C., to Hollywood, California, and further that immediately under this entry in the Communist Party records a notation appears that RUTH McKENNEY of the White Collar Branch of the Communist Party was transferred from Washington, D.C., to Hollywood on March 1, 1944. This transfer number was T 10628 and [Source T-58 ...] further explained that RUTH McKENNEY is believed to be identical with RUTH McKENNEY.

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[LA-E - 1 ...]

Source T-18 reported in June, 1944 that JOE FOSTER, a representative of NEW MASSES magazine was in frequent contact with Miss McKENNEY, her husband BRUCE MINTON, and JOHN HOWARD LAWSON in planning ways and means to raise funds for this magazine in Hollywood, California.

Source T-18 further informed that a reception was to be held at the home of RUTH McKENNEY, 1427 North Kings Road, Los Angeles, California, on July 1, 1944 to discuss the kind of material that people in Hollywood would like to see published in NEW MASSES. According to Source T-18, it was announced by invitation to this meeting that BRUCE MINTON and RUTH McKENNEY, two of the editors of the NEW MASSES, have recently arrived in Hollywood and planned to make their permanent home here.

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[Source T-2] reported on January 8, 1945 that RUTH McKENNEY had recently been transferred from the Branch H of the Los Angeles County Communist Political Association to the 59th Assembly District, Communist Political Association Club. According to [Source T-2], McKENNEY's 1944 Communist Political Association card is #4425.

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[redacted]

[Source T-40] informed that RUTH McKENNEY was one of the editors of the NEW MASSES designated to report the proceedings at the United Nations Conference in San Francisco, California in April, 1945.

RICHARD BRANSTEN aka BRUCE MINTON, according to a news article appearing in the April 3, 1944 issue of NEW MASSES was reported to be moving from Washington, D.C., to Los Angeles, California. This news article revealed that MINTON had been the Washington, D.C., editor of NEW MASSES for the past two years and would assume the position of West Coast Editor for the publication.

According to Source T-34, BRUCE MINTON transferred his Communist Party membership from Washington, D.C., to Los Angeles, California on June 21, 1944 where he was assigned to Branch H of the Northwest Section, Los Angeles County Communist Party. His Communist Party transfer card is 10627.

[T-2] reported on January 8, 1945 that BRUCE MINTON had been transferred from Branch H of the Northwest Section, Los Angeles County Communist Political Association to the 59th Assembly District Club. According to [T-2], MINTON's 1944 Communist Political Association card is 44224. The PROSPECTUS of the People's Educational Center for the 1945 spring term lists BRUCE MINTON as a member of the faculty and sets forth the following descriptive data regarding him.

> "A.B. Harvard; Editor of NEW MASSES magazine, 1935-1936; 1938-1940-1941; Washington Editor 1941-1944; at the present time West Coast Editor. Author of 'MEN WHO LEAD LABOR' and the 'FAT YEARS AND THE LEAN', in collaboration with JOHN STUART, taught the New York School, League of American Writers."

[According to Source T-40,] BRUCE MINTON performed services as a reporter for the NEW MASSES at the United Nations Conference in San Francisco during April, 1945. [This source] further advised that BRUCE MINTON and RUTH McKENNEY whose true names are Mr. and Mrs. RICHARD BRANSTEN moved from 454 Briston Avenue, Brentwood, California to 48 Canal Street, Westport, Connecticut in June, 1945.

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In the September 19, 1946 issue of the Los Angeles Daily News, MANCHESTER BODDY reports that recent UNITED PRESS news dispatch reveals that "Writer RUTH McKENNEY whose book 'MY SISTER ELENE' was a best seller and her husband BRUCE MINTON have been ousted from the Communist Party, according to reports received today. It has recently been reported that this couple are now temporarily residing in France.

W. L. RIVER

T-1 informed on February 18, 1943 that RIVER was a member of the Screen Writers Guild and a member of the League of American Writers. This source on the same date also advised that RIVER was prominent in the Hollywood Writers Mobilization.

The PEOPLE'S WORLD for September 23, 1942 under the heading "American Writers Call for Second Front Now" stated that among the signers of this petition to the President were the names of JOHN HOWARD LAWSON, HERBERT BIBERMAN, ALBERT MALTZ, DONALD OGDEN STEWART, GUY ENDORE, W.L. RIVER.

Source T-2 advised on August 31, 1944 and November 19, 1945 that RIVER was a member of the Northwest Section of the Communist Party of Los Angeles County.

PHILIP EDWARD STEVENSON, with alias
Ted Stevenson.

According to the records of Local Draft Board 16, New York City, on April 27, 1942 PHILIP EDWARD STEVENSON was in the Press Department of the Playwright Company, New York, and had been employed as a novelist, playwright and short story writer.

The DAILY WORKER of April 5, 1941 contained the name of STEVENSON as an initial signer of the Call to the 4th Congress of the League of American Writers. The Chicago DAILY NEWS for June 9, 1941 states STEVENSON was elected a member of the National Executive Board of the League of American Writers Congress on June 6, 1941.

Source T-29 reported on May 24, 1945 that STEVENSON and his wife JANET wrote an adaptation of an original Russian play specifically sanctioned by the Russian Government which later was made into a motion picture entitled COUNTER ATTACK, at the request of MAXIM LITVINOFF. JOHN HOWARD LAWSON, according to T-29, wrote the screen adaptation of this play.

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[T-2] stated on January 8 and January 16, 1945 that PHILIP STEVENSON and his wife JANET were members of the Northwest Section Writers Branch, Los Angeles County Communist Party, and that STEVENSON held 1944 Communist Political Association card #41784 and his wife JANET #41785, that STEVENSON was also a member of the Northwest Section as of February 26, 1945 and November 19, 1945.

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TESS SLESSINGER, with alias
Tess Shlesinger, married name
Mrs. Frank Davis.

TESS SLESSINGER was elected member of the National Executive Board of the League of American Writers at the 4th League of American Writers Congress on June 3, 1941, according to the Chicago Daily News of June 9, 1941.

The April 19, 1944 issue of the VARIETY revealed that TESS SLESSINGER was collaborating with FRANK DAVIS on the screen play CLAUDIA AND DAVID for 20th Century Fox Studios.

[Source T-2] on May 19, 1945 advised that SLESSINGER, also known as Mrs. Frank Davis, was a member of the Northwest Section of the Los Angeles County, Communist Political Association in 1942, that as of August 31, 1944 TESS SLESSINGER and FRANK DAVIS were members of Branch A-1, Northwest Section, and held 1944 Communist Party membership books #50550 and #48629, respectively.

The Los Angeles TIMES of February 23, 1945 recited that TESS SLESSINGER died in Upland, California on February 22, 1945.

2. HOLLYWOOD WRITERS MOBILIZATION.

The following history of Hollywood Writers Mobilization was furnished by [Source T-1 on February 13, 1943.

[Source T-1] informed that the Communist Party line changed with the invasion of Russia by HITLER on June 22, 1941 and it became necessary to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, the American Peace Mobilization, and the Motion Picture Democratic Committee and other groups which had been opposing the entrance of the United States into the war. By February, 1942

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all these organizations had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood Section of the Party fell in line and new organizations as "fronts" were set up. The first of these to emerge was the Hollywood Writers Mobilization. (3)

On the surface, according to T-1, it was just a group of patriotic screen writers falling in line for the defense of their country. In reality, it was the old League of American Writers in a new setting. To make it look legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood Motion Picture industry. (4)

The Screen Writers Guild
The Radio Writers Guild
The Screen Publicists Guild
The Screen Readers Guild
The Screen Cartoonists Guild
The Independent Publicists Guild
The American Newspaper Guild

The Chairman of the Hollywood Writers Mobilization was ROBERT ROSSEN, a member of the League of American Writers, a teacher in the Hollywood Writers School, a member of the American Peace Mobilization, and he signed the Call for the Fourth Writers Congress of the League of American Writers.

Source T-1 in the same report advised that early in February, 1942, the Hollywood Writers Mobilization issued its publication "COMMUNIQUE". The Editorial Board of COMMUNIQUE was composed of the following persons: (5)

MILTON MERLIN	Editor
JOHN McLEISH	Art Editor
MICHAEL KANIN	
RING LARDNER, Jr.	
IAN McLELLAN HUNTER	
U. DRATLER	
JACK STANLEY	
EVELYN HUMPHREYS	
ASA BORDAGES	
GORDON KAHN	
BILL BLOWITZ	

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Of the above named Editorial Board RING LARDNER, Jr., EVELYN HUMPHREYS, ASA BORDAGES, GORDON KAHN and BILL BLOWITZ have Communist Party records which will be set forth later in this report.

The contents of COMMUNIQUE followed the Communist Party line, according to T-1. It advocated the opening of a Second Front and Independence for India. SOVIET POWER by the Dean of Centerbury was highly endorsed. The publication of COMMUNIQUE was discontinued in September, 1942.

JOHN HOWARD LAWSON, according to Source T-1, appeared to be the dominating figure in the creation of this organization, assisted by ROBERT ROSSEN and MARC CONNELLY.

The alleged purpose of the organization under the guise of assisting the war effort was to provide scripts, speeches, skits, plays and similar material for bond drives and similar activities. However, the true purpose, according to Source T-1, was the creation of a clearing house for Communist propaganda.

JOHN HOWARD LAWSON and MARC CONNELLY, according to Source T-20, contacted the University of California at Los Angeles and solicited the assistance of Professor RALPH FREUD of the Dramatics Department and sought to have the University join with the Hollywood Writers Mobilization in sponsoring the American Writers Congress at the university. A book of some 650 pages was jointly issued by the Hollywood Writers Mobilization and the university authorities, setting forth the results of the meeting.

MARC CONNELLY testified before the Joint Fact Finding Committee on un-American activities in California on October 13, 1944, that LAWSON had been active in organizing the Hollywood Writers Mobilization. LAWSON stated that the mobilization was composed of the Screen Writers Guild, the Radio Writers Guild, the Screen Publicists Guild, the Screen Cartoonists Guild, the American Newspaper Guild, the Independent Publicists Association, and the Song Writers Protective Association, according to T-1.

Mr. CONNELLY stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the U.S.O. and the Red Cross" with publicity material.

The proceedings of the Writers' Congress at the University of California at Los Angeles October 1-3, 1943, have appeared in book form entitled "Proceedings of the Writers Congress, Los Angeles, 1943, University of California Press, 1944."

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Comment on the Writers Congress also appears in the book "RED FASCISM", page 430, by State Senator JACK B. TENNEY, Chairman of the Joint Fact Finding Committee of the 55th California State Legislature.

A letterhead of the Hollywood Writers Mobilization over the signature of HOWARD KOCH, Chairman, dated January 8, 1947, reflects that there were 71 persons listed as members of the Executive Council of the Hollywood Writers Mobilization as of that date.

A check of the files in the Los Angeles Office reveals that there are twelve persons on the Executive Committee who have Communist Party records in the Los Angeles Office. However, it will be noted that the name of BILL BLOWITZ appears on the Editorial Board and also on the Executive Council so that the total number of individuals who have a Communist record is sixteen instead of seventeen.

The names appearing on the Editorial Board who have Communist Party records are the following:

RING LARDNER, Jr.
EVELYN HUMPHREYS
ASA BORDAGES
GORDON KAHN
BILL BLOWITZ

The twelve individuals whose names appear on the Executive Council are the following:

SAM MOORE	Second Vice Chairman	Radio writer
ABRAHAM L. POLONSKY	Secretary	Writer
PAULINE LAUBER FINN		Secretarial work
BILL BLOWITZ	(duplicate, see above)	
RICHARD COLLINS		Screen writer
JAY GORNEY		Screen writer
JOHN HOWARD LAWSON		Screen writer
LEON MEADOW		Screen writer
WILLIAM E. OLIVER	President, Los Angeles Newspaper Guild.	
ROBERT ROSSEN		Writer and Director
BERNARD VORHAUS		Writer
JOHN WEBER		Writer

The following is a short digest of the activities and the Communist records of the above named members of the Editorial Board and the Executive Council:

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In addition to the five persons who appear on the Editorial Staff of the Communique, eleven persons appearing on the list of Executive Council members are known to have Communist Party records. Their Communist records are as follows:

RING LARDNER, Jr., was employed as a screen writer at International Pictures in Hollywood, according to Local Draft Board 179, in North Hollywood on November 7, 1945. Source T-1 informed on November 13, 1945 that LARDNER was First Vice President of the Screen Writers Guild and a member of the Editorial Committee of "The Screen Writer." (C) U

Source T-2 advised on November 16, 1943 that LARDNER was a member of the Los Angeles County Communist Party and was assigned to Group 1, Branch A, Northwest Section, and held 1943 Communist Party book number 25190. Source T-2 further advised on August 31, 1944 and on January 8, 1945 and January 16, 1945 and February 26, 1945 and November 19, 1945 that LARDNER was a member of the Communist Party of Los Angeles County Northwest Section. (C) U

Source T-2 stated on September 26, 1945 that LARDNER held 1944 Communist Political Association book #46808 and 1945 Communist Party book #47188. (C) U

EVELYN HUMPHREYS (or HUMPHRIES), according to Source T-34, on February 26, 1944 lived in Beverly Hills, California and was on record with the Communist Party Headquarters in Los Angeles (C) U on January 16, 1945 Source T-2 advised that HUMPHREYS was a script reader and a member of the Northwest Section of the Los Angeles County Communist Party, that on June 10, 1944 she was transferred to Branch C of the Northwest Section and the records of Branch C on July 10, 1944 reflected her to be a member of Branch C, having been transferred from Branch "K", that her 1944 Communist Political Association book number was 41791. (C) U

T-32 advised on October 23, 1944 that the West Los Angeles Club and Branch C of the Northwest Section had been consolidated and were part of the Ben Franklin Club. Sources T-37 and T-38 stated on February 7, 1945 that HUMPHREYS was a member of the Ben Franklin Club and held 1945 Communist Political Association book number 41791. (C) (U)

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ASA CYRIL BORDAGES, alias Mike Borg and Mike Teagle, Source T-12 on June 12, 1945 advised that BORDAGES was a member of the League of American Writers, the American Newspaper Guild, Dramatics Guild, Authors League, all in New York City, and the Screen Writers Guild in Hollywood. (U)

A brochure of the League of American Writers, 1204 North Vista Street, Hollywood fall term, October 19, 1942, listed BORDAGES as an instructor in "Journalism" at the school.

[According to T-12,] he left his position as Newspaper Supervisor for B.O. McAHNEY, City Editor of the New York Telegram in April, 1942, to accept a screen writing offer at Warner Brothers Studios where he wrote the screen version of his Broadway play in collaboration with JOHN BRIGHT, entitled "BROOKLYN, U.S.A." until September, 1942 when he entered the United States Marines. He was discharged from the Marines in 1945, [according to T-12.]

[Source T-2] informed on June 12, 1945 that BORDAGES was a member of the Communist Party assigned to Branch "E", Northwest Section, Los Angeles County Communist Party, and that he held 1943 Communist Party book number 25260 and was given Special Leave from the Communist Party in Los Angeles in December, 1942. [T-2] also stated that on August 31, 1944 BORDAGES was a member of the Northwest Section of the Los Angeles County Communist Party.

GORDON KAHN. [According to T-1,] KAHN signed the Call for the Fourth Writers Congress of the League of American Writers. He was a member of the Editorial Board of "The Clipper", official organ of the League of American Writers; teacher in the Hollywood Writers School and a member of the Motion Picture Cooperative Buyers Guild. (U)

[T-2] advised on November 16, 1943 that KAHN was a member of the Communist Party assigned to Branch A, Group A-1, Northwest Section of the Los Angeles County Communist Party and held 1943 book number 48294. (C)(U)

WILLIAM FRANK BLOWITZ, alias CARL BENTON. According to the Hollywood Reporter, January 21, 1945, BLOWITZ was Director of Publicity for the MARY PICKFORD Studios. According to [T-2] on July 12, 1945, BLOWITZ held 1945 Communist Political Association Card #47420. Same source also advised that BLOWITZ held 1944 Communist Political Association card #46136 as well as 1943 book #36004. (C)(U)

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[Source T-1] advised that BLOWITZ was listed as a writer in the Writers School. [T-1 also] advised that BLOWITZ was a member of the staff of "Communique", official organ of the Hollywood Writers Mobilization.

SAM MOORE. [Source T-2 on November 12,1946 revealed] that MOORE was a member of the Cultural Commission of the Los Angeles County Communist Party. [Source T-1] stated that MOORE was very active in the Writers Congress at the University of California, Los Angeles, October 1-3, 1943.

VARIETY, Hollywood trade paper on November 9, 1945 revealed that MOORE was the co-author of "The Great Gildersleeve" radio program and that he was elected President of the Radio Writers Guild. He is a member of the Los Angeles County Communist Party and held 1943 Communist Party book number 25074, according to [Source T-2]. Also [T-2] advised that MOORE held Communist Political Association membership card #47288 dated January 1, 1945.

ABRAHAM L. POLONSKY. POLONSKY is a member of the Screen Writers Guild and is employed as a writer by Universal Studios and is a member of the Communist Party, [according to T-2, November, 1945. T-2 also on August 27, 1946] informed that POLONSKY and his wife both were members of the Communist Party.

[Source T-28 informed that on March 31, 1946 a meeting of prominent Communists in the motion picture industry was held at POLONSKY's home to discuss the formation of a new commission known as the governing body of the Communist Cultural Subsection, the members of which are employed in the motion picture industry.

This source also advised that on August 27, 1946 the bi-monthly meetings of this commission had been regularly held at POLONSKY's home. Further, the source stated that JOHN HOWARD LAWSON attended a number of these meetings:

PAULINE LAUBER FINN, with aliases
Mrs. Aubrey Finn, Pauline Lauber.

VARIETY magazine for March 12, 1943 stated that PAULINE LAUBER had been elected Executive Secretary of the Hollywood Writers Mobilization. The Los Angeles TIMES for October 14, 1944 reported that PAULINE LAUBER FINN was the $100.00 per week Executive Secretary of the Hollywood Writers Mobilization and the former Organizer for the Radio Writers Guild and at one time was employed by the Screen Writers Guild.

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[T-2] reported on June 30, 1944; August 31, 1944; January 16, 1945 and February 26, 1945 that PAULINE LAUBER in June, 1944 was Educational Director of Branch D, Northwest Section Communist Party at Los Angeles County and that her 1943 Communist Party membership book was 25152, and her 1944 membership book was 48814 and her Communist Political Association membership book was 47316.

BILL BLOWITZ - see above.

RICHARD JAY COLLINS. COLLINS was a screen writer in 1945 and was employed as a writer at Metro-Goldwyn- Mayer Studios, according to Source T-28. This source also advised at the same time that he was on the Executive Board of the Screen Writers Guild.

According to [T-2] as of September 27, 1945, COLLINS was a member of the Communist Political Association and held 1944 Communist Political Association Card #41861 and according to this source on December 10, 1944 was issued 1945 Communist Political Association Card #47277.

[T-1] advised that COLLINS was a member of the Continuations Committee of the Hollywood Writers Mobilization January 3, 1943.

VARIETY for December 15, 1943 also showed that he was a member of the Writers Congress Continuations Committee of the Hollywood Writers Mobilization.

ABRAHAM JACOB GORNEY, with aliases
Abraham Jacob Gornitzky, Jay Gorney.

GORNEY was born in Russia and naturalized September 30, 1913 at Detroit, Michigan by virtue of the naturalization of his father, Naturalization Certification #386300, according to the records in the Office of Immigration and NaturalizationService, Philadelphia, Pennsylvania.

GORNEY is a writer by profession and is a musical composer, writer musician and orchestra conductor connected with motion pictures, according to Source T-71.

His 1943 Communist Party book number was 25072, according to Source T-18.

[Source T-1] reports that GORNEY was a sponsor on February 18, 1943 for the Hollywood Council for Democracy associated with HERBERT BIBERMAN, H.S. KRAFT, SAMUEL ORNITZ, MADELINE RUTHVEN and others. This source also advised

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that GORNEY cooperated with EDWARD ELISCU and HENRY MYERS in producing the play "MEET THE PEOPLE", according to Source T-1. (C&W)

GORNEY is a member of the Communist Party at the present time, according to T-18 and T-28, as of February 1, 1944. (C&W)

JOHN HOWARD LAWSON, with alias Jacob Levy. Source T-2 advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945; that LAWSON was a member of the Los Angeles County Communist Party assigned to the Northwest Section. (C&W)

Further details relating to LAWSON's Communist activities and background will be found under "League of American Writers" elsewhere in this report.

LEON MEADOW. LEON MEADOW is a screen writer. Source T-30 advised on July 12, 1946 (C&W) that MEADOW had resigned his position as ghost writer for ORSON WELLES to do a series of thirteen radio scripts based on atomic energy. The tentative name of the production was to be ATOMIC BOMB SHELL, to be released by Columbia Broadcasting System in New York City. (C&W)

Source T-24 advised that on July 13, 1945 MEADOW was formerly a member of Branch S, Section C of the Communist Party of New York City and on December 7, 1944 he was transferred to "KAREN's Group" in Hollywood. (C&W)

WILLIAM ELWELL OLIVER, with alias BILL OLIVER, Communist Party name DICK KENNEDY, was born in Liverpool, England and was naturalized in Oakland, California, on January 22, 1920, according to the Local Draft Board records #226, Los Angeles, California. From the same source the information was obtained that he is the Drama Editor and Critic of the Los Angeles HERALD EXPRESS as of November 8, 1944.

The January 14th issue of the LABOR HERALD reflected that W. E. (BILL) OLIVER of the Los Angeles HERALD was elected President of Local 29, Los Angeles Newspaper Guild.

Source T-33 on March 8, 1944 revealed that BILL OLIVER (DICK KENNEDY) was a member of the East Hollywood Communist Club and held Communist Party Book #49446. (C&W)

T-34 on December 9, 1943 advised that OLIVER as DICK KENNEDY was transferred from the TOM PAINE Branch of the Southeast Section, Los Angeles County Communist Party to the East Hollywood Branch, Midtown Section of the Los Angeles County Communist Party as reflected on Transfer Card #13657 dated October 14, 1943. (C&W)

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T-35 on May 3, 1945 advised that OLIVER as DICK KENNEDY held 1945 Communist Political Association Book #44287. (C)(W)

ROBERT ROSSEN, with aliases, Robert Rosen, Robert Rosson. ROSSEN is a screen writer and director, according to the trade paper VARIETY dated March 27, 1946 and is employed by the HAL WILLIS Productions and is a Communist Party member, according to T-2. (C)(W)

In 1943, he was a member of Group 2 of the Branch A (Writers Branch) Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party Book #25111, according to T-2. T-2 advised on February 26, 1944 that BOB ROSSEN held 1944 Communist Political Association Book #41899, while he was assigned to Club A-1 of the Northwest Section of the Los Angeles County Communist Party. T-2 on August 31, 1944; January 16, 1945, and November 19, 1945 advised that ROSSEN was a member of the Northwest Section of the Los Angeles County Communist Party. (C)(W)

BERNARD VORHAUS. T-1 on July 19, 1947 informed that VORHAUS is a screen writer. T-2 and T-31 advised on August 31, 1944 that BERNIE VORHAUS was a member of the Northwest Section of the Communist Party of Los Angeles County and was on "Special Leave before 1943." (C)(W)

HETTIE VORHAUS, wife of BERNIE VORHAUS, was a member of Branch H, Northwest Section, Los Angeles County Communist Party, according to T-2 on November 16, 1943. (C)(W)

JOHN WEBER. As of February 26, 1945, according to Local Draft Board 246, Beverly Hills, California, WEBER was employed by the WILLIAM MORRIS Booking Agency, 202 North Cannon Drive, Beverly Hills. According to Source T-2, WEBER is a screen Writer and President of the Screen Readers Guild and a member of the Northwest Section, Executive Committee of the Communist Party of Los Angeles County. At present he is the head man of the Writers Department of the WILLIAM MORRIS Booking Agency in Hollywood. In the summer of 1946, his wife acted as Organizational Secretary of the Cultural Section of the Los Angeles County Communist Party, according to Source T-2. (C)(W)

In 1943 he held Communist Party membership book #25215, according to Source T-31. (C)(W)

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Also according to [T-31], WEBER attended a meeting at the home of ALBERT MALTZ on July 7,1945 where a discussion of the Duclos letter was to take place.

Source T-28 on February 26, 1945 stated that WEBER is frequently contacted by JOHN HOWARD LAWSON and often goes to LAWSON's home to attend meetings with other Communists.

[Source T-13 advised on March 13, 1946] that WEBER's wife, RUTH WEBER, handled the membership work of the Cultural Club of the Communist Party in the fall of 1945 and early part of 1946.

II a. The Fifth Writers Congress Held at University of California at Los Angeles October 1-3, 1943.

[Source T-47] informed that late in August, 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by HERC CONNELLY and RALPH FREUD as Co-Chairmen of the Congress Committee, announced a Writers Congress to be held at Royce Hall, University of California at Los Angeles on the Los Angeles campus October 1-3, 1943.

[Source T-] informed that writers from all over the United States and some from foreign countries met on the campus of the University of California at Los Angeles. [This source also] stated that this Congress was a development of previous Congresses held every two years. The first four were held in 1935, 1937, 1939 and 1941. They were sponsored and called by the League of American Writers, a Communist directed organization of writers.

[Source T-1] further advised that while this Congress was not called the 5th Writers Congress, it should have been called the 5th Writers Congress as many of the same individuals who were in charge and directing the affairs of the first, second, third and fourth Congresses were also in charge and directing the affairs of this one.

[This source also] stated that the first four Congresses were called by the League of American Writers or its predecessor, the JOHN REED Clubs, while this most recent Writers Congress was called by the Hollywood Writers Mobilization which was the successor to the League of American Writers. [This source also] advised that all of these changes were made in conformity with the requirements of the Communist Party line.

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Source T-47 informed that a merely superficial investigation of the Congress disclosed its Communist inspiration and guidance. This source also stated that many of the names included in the Congress and Advisory Committee were "innocents", clearly unaware of the Communist origin and purpose of the Congress.

An undated letter signed by MARC CONNELLY and RALPH FREUD, Co-Chairmen, Congress Committee, is indicative of the approach used by the persons in charge of the affairs of the Congress. It is as follows:

"Dear Writer:

"The Writers Congress on the Los Angeles Campus of the University of California will conduct a search for greater usefulness and will seek to establish firmer international understanding of Democratic objectives by professional writers in all media. 'The Congress is being organized by joint committees of the University of California and the Hollywood Writers Mobilization. The latter was formed immediately after Pearl Harbor to channel the war efforts of the eight Writers Guilds of the West Coast. It cooperates constantly with our Armed Services, the Red Cross, the OWI and other governmental agencies as well as many non political, civilian organizations requiring professional writers for motion pictures, the radio, newspapers and magazines, camp shows, etc.'

"Writers must understand recent enormous changes in techniques as well as basic social and political concepts if they were to communicate the virtues of those changes and expose their faults. The Congress offers its facilities for such an undertaking.

"The speakers and readers of discussions in the panels and seminars will be outstanding writers from all the United Nations.

"The Continuations Committee expects you will be able to participate. We have therefore included an application card for your convenience. If you will be kind enough to fill this out and return it to the Congress Committee officials, your name will be registered. Further details of the Congress agenda are being forwarded to you."

Source T-1 on January 5, 1945 stated that this was one of the methods used to get unsuspecting persons to become interested in a meeting of the committee and even lend their names to its success or attend and participate in the proceedings of the Congress without realizing the real character and purpose of the Congress.

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Source T-1 stated on January 5, 1945 that the Congress was attended by approximately 3,000 writers and operated through panel forums and seminars. T-1 also advised that the proceedings of the Congress were published by University of California Press in 1944. Source T-1 further advised that immediately following the Congress, a Writers Congress Continuations Committee of 41 members was set up to handle the affairs of the Congress. Source T-1 on January 5, 1945 informed that twelve members of this Continuations Committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They were the following:

BILL BLOWITZ
SIDNEY BUCHMAN
ABRAM S. BURROWS
RICHARD COLLINS
JOHN HOWARD LAWSON
MELVIN LEVY
JOSEF MISCHEL
SAM MOORE
META REIS
ROBERT ROSSEN
VICTOR SHAPIRO
LOUIS SOLOMON

WILLIAM FRANK BLOWITZ, with alias CARL BEXTON.

According to Source T-2 on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945 BLOWITZ was a member of the Northwest Section, Los Angeles County Communist Party. Further details regarding BLOWITZ' Communist connections and background will be found under the section of this report entitled "Hollywood Writers Mobilization."

SIDNEY ROBERT BUCHMAN.

Source T-11 advised that SIDNEY ROBERT BUCHMAN had been a Vice President and Executive Producer at Columbia Studios in Hollywood for a period of two years prior to January, 1944, at which time he entered the independent production field. This source further advised that BUCHMAN is a member of the Hollywood Writers Mobilization and has been exceedingly active in this club. He has also, according to T-11, been a member of the Hollywood Democratic Committee and a sponsor of the Actors Laboratory. According to an official bulletin of the Writers Congress, BUCHMAN is a member of the Continuations Committee of this organization.

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Source T-11 stated that BUCHMAN formerly was an instructor at the Hollywood Writers School and is also a former member of the League of American Writers. According to Source T-2, BUCHMAN was formerly a member of Branch Y, Northwest Section, and this source has identified BUCHMAN's 1944 Communist Party book as #50537. This same source explained that BUCHMAN had enrolled in the Communist Political Association and was assigned 1944 Communist Political Association Card #39-299 and was issued 1945 Communist Political Association book number 47442 on December 6, 1944. (X)(U)

According to [T-2] (X)(U) BUCHMAN was assigned to an exclusive "Special Group" of Communist Party members in Hollywood who are Directors and Writers in the motion picture industry. According to [Source T-2] (X)(U) BUCHMAN was affiliated with the Northwest Section of the Los Angeles County Communist Party on January 3, 1945; January 16, 1945; February 26, 1945; November 19, 1945. (X) (U)

ABRAM S. BURROWS, with aliases
Abe Burrows,
Abraham Borowitz,
Abe Burroughs.

According to Local Draft Board 246 on January 3, 1944 BURROWS is employed as a radio script writer, writing comedy scripts for radio programs for the firm of McKEE and ALBRIGHT in New York and later by the EDWARD F. GARDNER Company, Los Angeles, writing the script for the radio program "Duffy's Tavern."

On November 16, 1943 [T-21] (X)(U) advised that transfer card for ABE BURROWS reflected he had been a member of Branch Q, Section C of the Communist Party in New York City, that the transfer had been received in Los Angeles October 30, 1943 and BURROWS had been assigned to Branch A, Northwest Section, Los Angeles County Communist Party on November 3, 1943, that BURROWS' transfer card or Party Book number was 8801. (X)(U)

[T-2] (X)(U) stated that in November, 1943 BURROWS was transferred from the local Cultural Section to Branch D, Northwest Section, his occupation being "writer" and that he had been assigned to Branch D rather than to Branch A, as originally planned. (X) (U)

On November 11, 1943 the publication VARIETY reported the election of officers of the Radio Writers Guild and BURROWS was elected an alternate member of the Guild Council. The November 2, 1943 issue of the Los Angeles Daily News, in reporting the program of the WritersCongress at the University of California at Los Angeles listed A. S. BURROWS as participating in the "Humor and War Seminar."

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In the program issued by the Peoples Educational Center for the session beginning June 1, 1944 BURROWS was listed as an instructor to teach "Radio Writing - Comedy" at the Hollywood Extension of the Peoples Educational Center. On June 30, 1944, T-2 stated BURROWS was a member of Branch D (Radio Branch) Northwest Section, Los Angeles County Communist Party. (4)

The Hollywood Reporter in its issue of May 11, 1945 states that ABE BURROWS who has been the head of the writing staff of DUFFY'S TAVERN had been signed to a Producer-Writer contract by Paramount Studios.

BOB HUNTER of the Personnel Department at Paramount advised on May 28, 1945 that BURROWS was employed at Paramount to work on the motion picture script for DUFFY'S TAVERN.

Source T-64 reported on June 18, 1945 that BURROWS was contributing to the American Youth for Democracy and to the Peoples Educational Center. (4)

Source T-28 stated on July 25, 1945 that BURROWS, with JOHN HOWARD LAWSON, was raising money for the publication NEW MASSES. (4)

T-2 stated on February 26, 1945 that BURROWS was a member of Cultural Group 3, 57th Assembly District Club, Northwest Section and held 1945 Communist Political Association Card #47310. The National Broadcasting Company advised on November 6, 1945 that BURROWS had resigned from DUFFY's TAVERN program and accepted a writing assignment for the DANNY KAYE radio show to start in New York November 14, 1945. (4)

T-2 further advised that BURROWS was a member of the Northwest Section of Los Angeles County Communist Party as of August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945. (4)

RICHARD JAY COLLINS.

According to Source T-2 on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945, COLLINS was a member of the Los Angeles County Communist Party assigned to the Northwest Section. Further details regarding COLLINS' Communist connections and background will be found under the heading of this report entitled "Hollywood Writers Mobilization." (4)

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JOHN HOWARD LAWSON, with alias JACOB LEVY.

Source T-2 advised on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945 and November 19, 1945, that LAWSON was a member of the Los Angeles County Communist Party and is assigned to the Northwest Section. Further details relative to LAWSON's Communist activities and background can be found under the League of American Writers above in this report.(4)

MELVIN P. LEVY, Communist Party name GEORGE FRANCIS.

According to the issues of the "International Literature" from 1932-1939, made available to Special Agent DANIEL F. O'CONNOR on February 25, 1944 at the New York City Public Library, LEVY was listed as a permanent contributor to "International Literature" in issues #1 and #2, 1933. This publication boosted the central organization of the International Union of Revolutionary Writers and publication by the State Publishing House, Moscow, USSR.

The NEW MASSES dated May 3, 1938 revealed that LEVY was one of the signers of the statement "The Moscow Trials - a Statement by American Progressives", which statement called on American Liberals to support the efforts of the Soviet Union to free itself of insidious internal danger and to rally to the support for the international fight against Fascism which was termed the principal menace to peace and democracy. The records of T-69 on May 10, 1944 revealed that LEVY was employed by the Columbia Motion Picture Corporation as a writer.

Source T-1 advised on January 25, 1945 that LEVY was active in the Joint Anti-Fascist Refugee Committee and that "MELVIN LEVY", writer, was a member of the Communist Party, one of the original founders of the League of American Writers and he was involved in almost every Communist movement over a period of ten years or more."(4)

On May 10, 1944 T-1 stated that LEVY has been active in all affairs of the Hollywood Chapter of the League of American Writers and had served as an instructor during several sessions of the Hollywood School for Writers which is held under the auspices of the League of American Writers. The November 10, 1943 issue of VARIETY indicated that LEVY was elected as an alternate to the Executive Board of the Screen Writers Guild.(5)

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The December 15, 1943 issue of VARIETY shows that LEVY was a member of the Continuations Committee of the 1943 Writers Congress which committee was to carry on the work and program as outlined in the Writers Congress.

[T-12 advised on May 10, 1944] that LEVY was a member of the Communist Party in August, 1941 at New York City; that he was a member at large and his occupation was lawyer and writer. (4)

On July 22, 1943 [T-2] advised that LEVY was a member of Branch "K", the Valley Branch of the Northwest Section, Los Angeles County Communist Party and on November 16, 1943 was a member of Group A-3 of the Writers Branch, Northwest Section and held 1943 Communist Party book number 30389. (4)

On September 2, 1943 [Source T-31] corroborated the fact that LEVY's 1943 book number was 30389 under the Party name of GEORGE FRANCIS and that he was assigned to Branch I of the Northwest Section. [T-2] advised that LEVY was a member of the Northwest Section of the Los Angeles County Communist Party as of August 31, 1944; January 8,1945; January 16, 1945; February 26, 1945 and November 19,1945. (4)

JOSEPH MISCHEL, with aliases, Josef F. Mischel, Joseph Mischel, Communist Party name PETER WARNER.

[Source T-63 advised on February 24, 1944] that MISCHEL was employed as a writer at RKO Studios. [This source also revealed that MISCHEL was born in Szezerzec, Poland, in 1899 and attended the University of Vienna, Austria and was in the Austrian Army in World War I. This source also] advises that he was an editor in Berlin, Germany from 1926-1934, at which time he came to the United States and became a naturalized citizen in Los Angeles on October 10, 1941 and has naturalization certificate #5268l6. (3)

[Source T-63 further advised on February 24, 1944] that MISCHEL married Florence Davidson in 1941 at Las Vegas, Nevada. (3)

[Source T-2 on February 24, 1944] informed that FLORENCE DAVIDSON MISCHEL was on that date a member of the Communist Party, Branch B of the Northwest Section, Communist Party, Los Angeles County. She is also employed in the screen industry as a reader. (4)

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[Source T-31] &W on September 2, 1943 informed that HISCHEL under the name of PETER MARKER was recruited into the Communist Party in May, 1943, and was assigned to Branch L of the Northwest Section of the Communist Party at Los Angeles County and that his Communist book number for 1943 was #27851. (X) U

[Source T-1 informed on February 24, 1944] (X) U that the Hollywood Writers Mobilization through COMMUNIQUE advocated an alliance with an organization in Moscow called "Voks" whereby cultural material could be exchanged between the two groups. [Source further informed] (X) U that HISCHEL, HENRY MEYERS and JAY GORNEY were appointed as a committee to bring about these arrangements. [This source further advised] (X) U that HISCHEL was listed on the letterhead of the Writers Congress as a member of the Congress Committee (3)

SAM MOORE.

SAM MOORE, [according to Source T-2 on January 1, 1945,] (X) (4) was a member of the Northwest Section of the Los Angeles Communist Political Association and on November 12, 1946 was a member of the Cultural Commission of the Los Angeles County Communist Party. Further details of his Communist activities and background will be set forth under the section of this report dealing with the Hollywood Writers Mobilization. (4)

META ARENSON REIS, aka Mrs. IRVING REIS nee META ARENSEN.

The Hollywood Free Press for July 28, 1944 stated that META REIS, Assistant to WILLIAM DOZIER, Head of the Studio Story Department of R.K.O. was taking over his duties.

[Source T-2] &W informed that META REIS was a member of Group A-2 of Branch A, Northwest Section (Writers Branch), Los Angeles County Communist Party and her 1943 Communist Party book was #24227. In October, 1943 this source states that she was transferred to Branch A. [Source T-2] &W on July 22, 1943 indicated that REIS was the Educational Director of Branch L, Northwest Section, Communist Party, Los Angeles County. (X) U

VARIETY for December 15, 1943 listed REIS as a member of the Continuations Committee of the Writers Congress.

Source T-18 and T-28 on March 16 and 17, 1944 reported that a meeting was held at the home of LESTER COLE, 7511 Franklin Avenue, Hollywood, and the subject matter before the meeting was a discussion of the Motion Picture Alliance for the Preservation of American Ideals, which had been formed recently. The information furnished to these sources was to the effect (U) (X)

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that JOHN HOWARD LAWSON, reported leader of the Communist Party activity in the Motion Picture Industry had called the meeting and that ELIZABETH GLENN LEACH, Northwest Section Organizer, was instructed to advise some particular people to attend this meeting. C4X(U)

A surveillance was conducted at this address on March 18, 1944 by Special Agent JOHN R. VICARS and Special Agent DAVID A. MacCULLOCH of the Los Angeles Office and they ascertained that MAURICE CLARK, ROBERT ROSSEN, WILLIAM POMERANCE, FRANK TUTTLE, SAM MOORE, HENRY MEYERS, FREDRICK RINALDO, JOHN HOWARD LAWSON, GEORGE PEPPER, ELIZABETH LEACH, Northwest Section Organizer, and others were present.

Surveilling agents observed a woman arrive at this meeting in a car bearing plates 1-B-858, which according to the Motor Vehicle Department of the State of California shows was registered to META REIS at her address 1750 North Orange Drive, Hollywood.

ROBERT ROSSEN

According to T-2 on August 31, 1944 and January 16, 1945 and November 19, 1945, was a member of the Northwest Section of the Los Angeles County Communist Party. Further details relative to his Communist activities and Communist Party appears above under Hollywood Writers Mobilization. (3)

VICTOR SHAPIRO

VICTOR SHAPIRO, according to December 15, 1943 issue of VARIETY, was a newly appointed member of the Continuations Committee of the Writers Congress. The issue of VARIETY for March 1, 1944 reflected that SHAPIRO was elected President of the Independent Publicists Association on February 29, 1944.

The HOLLYWOOD REPORTER of June 14, 1945 stated SHAPIRO took over the publicity for ANN LEHR's "Hollywood Guild Canteen" recently.

Source T-2 reported on November 16, 1943 that VICTOR SHAPIRO was a member of Branch H, Northwest Section, Los Angeles County Communist Party and this source reported on May 19, 1945 that SHAPIRO was a member of the Communist Political Association in 1944 and was assigned to the Northwest Section of the Los Angeles County Communist Political Association. (3)

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LOUIS SOLOMON, with alias Lou Solomon.

[According to Source T-70 on March 25, 1944,] LOUIS SOLOMON was employed as a screen writer by the Columbia Pictures Corporation in Hollywood, that he was also employed at this studio as of March 26, 1946. (U)

On November 16, 1943 [Source T-2] advised that SOLOMON was a member of Group A-1, Writers Branch, Northwest Section, Los Angeles County Communist Party, having been transferred in October, 1943 from Branch C of the Northwest Section. (U)

On March 25, 1944 Source T-18 stated SOLOMON was in close contact with MARJORIE POTTS and ELIZABETH LEACH, Northwest Section Membership Director and Organizer, respectively, as were full time Communist Party functionaries. (U)

T-18 advised on September 11, 1943 that a meeting was to be held at the home of WALDO SALT concerning the Writers Congress which was to be held October 1-3, 1943 at the University of California, Los Angeles and SOLOMON was identified as having attended this meeting by Special Agent MARCUS M. BRIGHT and Special Agent JOHN R. VICARS. These agents also observed at this meeting CARL WINTER, then Executive Secretary of the Los Angeles County Communist Party, and ELIZABETH LEACH, Northwest Section Organizer, as well as JOHN HOWARD LAWSON, ROBERT ROSSEN, MELVIN LEVY and MISCHA ALTMAN, all known Communists. (U)

On March 26, 1946 [T-2] reported that SOLOMON was assigned to the Franklin Club, Group 5, Northwest Section, Los Angeles County Communist Political Association, and that his 1944 Communist Political Association card was #46827 and that on November 30, 1944 he had been issued 1945 Communist Political Association #47182, that he was a writer in the motion picture industry and a member of the Screen Writers Guild and a subscriber to the Daily Worker. (U)

[T-2 also] reported that SOLOMON was a member of the Northwest Section, Los Angeles Communist Party as of January 8, 1945; January 16, 1945, and February 26, 1945. (U)

Source T-44 on June 3, 1945 advised that CHARLES KATZ, prominent Communist Labor Attorney, was holding a reception in his home on Tuesday evening, June 5, 1945 for the Soviet delegates to the United Nations Converence, San Francisco. (U)

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A surveillance of this meeting by Special Agent JOHN R. VICARS and Special Agent FRED G. DUPUIS revealed that SOLOMON attended the meeting along with several other prominent Communists.

Source T-28 stated that day long meetings of the more prominent Communists in the motion picture and radio industries were held on July 7 and 8, 1945 at the home of ALBERT MALTZ and VIOLA BROTHERS SHORE, respectively, which were for the purpose of deciding Communist policy in the motion picture industry. Special Agents VICARS, DUPUIS and ROBERT HOLLMAN observed SOLOMON in attendance at both of these meetings (X-4)(W).

[Source T-2] reported that SOLOMON was a member of the Northwest Section, Los Angeles County Communist Party as of November 19, 1945 and had registered with the Communist Party at Los Angeles for the year 1946. (W)

Proceedings of the Writers Congress

The proceedings of the Writers Congress have been published in a book of 650 pages by the University of California Press. An examination of this book and by [statements of Source T-1,] it has been revealed that five seminars have been created to direct the activities of the Congress after it adjourned. (W)

[Source T-36 advised on May 19, 1947] (X-4) that as a result of their planning, five seminars have been set up and have been attended by screen writers and others. (W)

Special Agent JOHN KEANE contacted JOAN MacGOWAN of the University of California Press under suitable pretext on July 22, 1947. He was informed that the Hollywood Writers Mobilization had ceased to exist. Miss MacGOWAN advised that the Hollywood Quarterly which was published by the University of California Press and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Associates which organization had taken over the affairs of the Hollywood Writers Mobilization.

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3.- THE MOTION PICTURE DEMOCRATIC COMMITTEE

The Studio Call, official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the MOTION PICTURE DEMOCRATIC COMMITTEE is a progressive political organization which should have the support of every employee of the motion picture industry.

A full page advertisement appeared in this paper in which the following was stated with respect to the MOTION PICTURE DEMOCRATIC COMMITTEE.

"These are its aims:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and to oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

"Your guarantee for progressive labor legislation is the election of office-holders in full sympathy with your interests.

Your guarnatee for re-employment is the continuance and extension of the New Deal recovery program and the money it brings into the box-office.

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"Your guarantee for the protection of your unions and guilds is the Wagner Labor Relations Act and a genuine State 'Little Wagner Act' which the men who represent YOU will fight for.

Your unions, guilds, and COMPAC are your economic weapons.

The Motion Picture Democratic Committee is your political weapon!

Join the Motion Picture Democratic Committee for democratic Political Action!

Officers and Executive Committee

DASHIEL HAMMETT, Chairman	MAURICE MURPHY, Secretary
PHILIP DUNNE, Vice-Chairman	HAROLD BUCHMAN, Treasurer
MIRIAM HOPKINS, 2nd Vice-Chairman	PAUL MUNI
JOHN FORD, 3rd Vice-Chairman	IRVING PICHEL
THOMAS E. JACKSON	GLORIA STUART
RALPH BLOCK	MAJ. PHILIP KIEFFER
MILT GROSS	DONALD O. STEWART
FRANK TUTTLE	DUDLEY NICHOLS
ELLIOTT NUGENT	JOHN CROMWELL
DON FREILING	WILLIAM K. HOWARD
BILL WOLFORD	EDWARD CAHN
HERB SORRELL	JOHNNY GREEN
TED PIERCE	JEFF KIBRE
CLIFF MACE	AL CAYA
	EDWARD MUSSA
	TED O'HARA "

EUGENE LYONS, on page 289 of his book "The Red Decade" published in 1941, stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up 1700 members."

[Source T-84 in 1940] made a sworn statement in which [source] stated that perhaps the most bizarre flourish given to the OLSON campaign for governor was provided by the fresh ideas and naive politics of the MOTION PICTURE DEMOCRATIC COMMITTEE, called by those who still ventured to express their dislike of "Hollywood-itis", the MOTION PICTURE DEMOCRATIC COMMITTEE was conceived and delivered by the Los Angeles County Political

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Commission of the Communist Party, in the spring of 1938, in the home of AL LANE, 3989 Denker Avenue. The following Communist functionaries were present according to Source T-84, who was present and was a member of the Communist Party in good standing at the time.

AL LANE (LEWIS)
LOU BARON
PHILIP DUNNE
JOSEPH AYEROFF
JANE WILSON (WALLACE)
ALLEN MATHEWS
AL BRYAN (RYAN)
EMIL FREED
JAMES H. BURFORD
JULES KEIVITS
BARNEY BROWN
RENA M. VALE

Source T-85 stated in an affidavit in 1940 that the connection of the MOTION PICTURE DEMOCRATIC COMMITTEE with the Communist Party in Los Angeles was through AL LANE, Political Director. Source T-85 stated further: "For a time OLIVER THORNTON sat on their Governing Board." For the most part, the membership is the same as that of the Hollywood Anti-Nazi League. They had members on the Executive Committee of the Los Angeles County Peace Commission and members who are on the Executive Board of the MOTION PICTURE DEMOCRATIC COMMITTEE who are also members of the Motion Picture Artists Committee to Aid Spanish Democracy, and the American League for Peace and Democracy.

Source T-84 further advised at the same time that "Whatever the Communist Party wants done the MOTION PICTURE DEMOCRATIC COMMITTEE has done."

"With the successful conclusion of this campaign, the nomination and election of liberals, progressives and radicals who found their way on to the State of California Federation of Political Unity, the Labor's Non-Partisan League and the Motion Picture Democratic Committee, the apogee of Communist penetration into California politics was reached."

Source T-1 on July 15, 1947 informed that in August 1935 GEORGE DIMITROV, head of the Communist International, made the famous "Trojan Horse" speech, and on August 23, 1939 the pact between STALIN and HITLER was consummated which brought about what was known as the "popular front" period. Source T-1 stated that the Communist Party created many "front" organizations in the United States and in other countries. The object was to draw together all forces on as broad a base as possible and influence them to support the foreign policy of the Soviet Union. Source T-1 states further that this was a mere pretended desire for an alliance with the democratic countries to oppose Nazism and Fascism. This gesture was

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was called the "collective security" proposal and Communists everywhere were instructed to drop all revolutionary activity and pose as liberals and take part in all established governmental affairs. In the United States they were instructed, for voting purposes, to support the candidates of the Democratic Party. They were to assume the "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create sympathy and gain support for the policies of Soviet Russia. This source further stated that in line with this policy and obeying orders, the Communists in the Hollywood motion picture industry began setting up various front organizations. One of the most important was the MOTION PICTURE DEMOCRATIC COMMITTEE which was created in the late fall of 1937 and emerged as a powerful political organization in 1938. Source T-1 stated that California was having a gubernatorial election and it was into this election the Communists threw all their forces, with the result that nearly all candidates on the Democratic ticket supported by the Communists were elected and the governor-elect publicly stated that it was "Hollywood influence" and this "organization" which elected him to office. This source further stated that the MOTION PICTURE DEMOCRATIC COMMITTEE was enjoying influence and prestige, but on August 23, 1939, the pact between STALIN and HITLER was announced and the HOLLYWOOD MOTION PICTURE DEMOCRATIC COMMITTEE found itself without a place to go. (2)

Source T-1 further advised that within thirty days instructions came down from Moscow that the Party line had changed, and soon the MOTION PICTURE DEMOCRATIC COMMITTEE began calling the President a "War monger" and that he was "dragging the United States into an imperialistic war". (3)

Early in 1940, according to Source T-1, the MOTION PICTURE DEMOCRATIC COMMITTEE was working in cooperation with the American peace crusade and sponsored and took part in "peace" meetings throughout Southern California. This source further stated that the Speakers Bureau of the MOTION PICTURE DEMOCRATIC COMMITTEE was set up to publicize meetings of all sorts. This source further stated that the MOTION PICTURE DEMOCRATIC COMMITTEE issued a "newsletter", dated March 26, 1940, calling attention to a "knockout script" which was written by MICHAEL BLANKFORT, JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER, CYRIL KRAMER and okayed by the Hollywood Peace Council and presented at a rally at the Olympic Stadium on April 6, 1940 under the banner "America Declares Peace". (4)

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Source T-1 informed that this was the last meeting in which the MOTION PICTURE DEMOCRATIC COMMITTEE participated. This source further informed ... on July 15, 1947 this meeting was called by the Hollywood Peace Council and resulted in a violent attack on the President and the "war mongers". (3)

Source T-20, on July 19, 1947, informed that the speakers appearing on the platform on this occasion were the following: (3)

HERBERT BIBERMAN, Screen writer and director
FRANK TUTTLE, Screen writer and director
DALTON TRUMBO, Screen writer
PHILIP M. CONNELLY, Secretary-Treasurer of the Los Angeles Industrial Union Council
ELLIS E. PATTERSON, Lieutenant-Governor at that time
REUBEN BOROUGH, Pamphleteer and a city official at that time.

Source T-20, on July 19, 1947, informed that the following persons were the officers of the MOTION PICTURE DEMOCRATIC COMMITTEE in 1939-40. Also, the official stationery of the MOTION PICTURE DEMOCRATIC COMMITTEE revealed the same information. The list is as follows: (4)

PHILIP DUNNE, Chairman - Screen writer
MELVYN DOUGLAS, First Vice-Chairman - screen actor
MIRIAM HOPKINS, Second Vice-Chairman - screen actress
JOHN FORD, Third Vice-Chairman - motion picture director
MAURICE MURPHY, Secretary - writer
GORDON RIGBY, Treasurer - writer.

HERBERT K. SORRELL, Executive Board Member - labor official.
HAROLD BUCHMAN, Executive Board Member - screen writer.
AL CAYA, Executive Board Member - Teamsters Union.
JOHN CROMWELL, Executive Board Member - actor and director.
NORVAL CRUTCHER, Executive Board Member - Secretary of Technicians Guild No. 683.
JOHN GREEN, Executive Board Member - labor leader.
EDWARD MUSSA, Executive Board Member - labor leader Set Directors Guild.
IRVING PICHEL, Executive Board Member - screen director.

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GLORIA STUART, Executive Board Member - screen actress.
FRANK TUTTLE, Executive Board Member - screen writer and director.

The Communist connections and activities of certain of the above named individuals are as follows:

HERBERT JOSEPH BIBERMAN

Source T-7 advises that BIBERMAN was born March 4, 1900 in Philadelphia, Pennsylvania of Russian parentage; is a graduate of the University of Pennsylvania, and married GALE SONDERGAARD, movie actress on May 9, 1930, at New York City.

Source T-29 informed in 1941, 1942 and 1943 that BIBERMAN had frequent contact with the Vice Consulate of the U.S.S.R. at 2315 North Vermont Avenue, Los Angeles. This source further states that during the above years he frequently visited MIKHAIL MOUKASEY, Secretary of the Russian Vice Consulate, on numerous occasions, and often met in MOUKASEY'S car in front of his address.

JOHN L. LEECH, former organizer of the Los Angeles County Communist Party and a member of the California State Executive Committee of the Communist Party, testified in 1938 before a Grand Jury in Los Angeles that BIBERMAN was a member of the Communist Party from 1931 through 1936.

Source T-2 advised on July 22, 1943 that BIBERMAN was Organizer of Branch A, Northwest Section, Los Angeles County Communist Party, in June of that year.

Source T-1 informed in February 1943 that BIBERMAN, a Hollywood screen director long identified with the Communist movement, was West Coast Director of the American Peace Mobilization and was picketing the White House almost at the time HITLER attacked Russia, June 22, 1941.

Source T-2 informed on August 31, 1944 that BIBERMAN was issued 1943 Communist Party Membership Book No. 25073 and 1944 Membership Book No. 48671. On February 26, 1945, the above source advised that BIBERMAN was issued 1944 Communist Political Association Membership Card No. 46844, and that on December 10, 1944 he registered as a member of the Communist Political Association for 1945, stating he was a subscriber to the "Daily Worker" and the daily "People's World". At that time he was issued 1945 Communist Political Association Card No. 47267.

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On August 13, 1943, BIBERMAN was surveilled by Special Agents JOHN R. VICKERS and DAVID A. MacCULLOCH, who observed BIBERMAN attend an enlarged meeting of the County Committee of the Los Angeles County Communist Party at the South Hall of the Embassy Auditorium, 9th and Grand Avenue, Los Angeles.

On November 19, 1945, [Source T-2] (X)(W) informed that BIBERMAN was a member of the Duclos Club of the Hollywood Section of the Los Angeles County Communist Party, and was issued 1946 Communist Party Membership Book No. 35601 (X) (W)

HAROLD BUCHMAN

According to the records of the Retail Merchants Credit Association, Los Angeles, as of December 17, 1941, BUCHMAN was a writer with Twentieth Century Fox Studios. He had been a free lance writer since 1934 for various studios in Hollywood as reflected in the International Motion Picture Almanac for 1942-43.

[Source T-43 stated on February 16, 1942 (X)(W) that BUCHMAN was Chairman of the Youth Commission of the Hollywood Anti-Nazi League and was one of the youth sponsors for a meeting held under the auspices of the United Youth Committee to Aid Spanish Democracy. (W)

In January 1942 BUCHMAN admitted to Special Agent STANLEY R. RUSSO, who became acquainted with BUCHMAN while RUSSO was acting in an undercover capacity, that he, BUCHMAN, had been to Russia and was greatly impressed by the enormous amount of American machinery visible there.

[Source T-67 reported on March 7, 1942 (X)(W) that HAROLD BUCHMAN was issued Passport No. 460,844 on July 13, 1937, at which time BUCHMAN declared he intended to depart from New York September 15, 1937 on an educational trip of eight months duration to England, France, Italy and Russia. (W)

On July 22, 1943, [Source T-2] (X)(W) advised that HAROLD BUCHMAN was then Membership and Financial Director of Branch B, Northwest Section, Los Angeles County Communist Party, and that he had been transferred from this branch into a newly organized writers unit, the latter part of 1943; that as of June 30, 1944 he was a member of Branch A-1, Northwest Section, and held 1944 Communist Political Association Membership Card No. 46802, having previously held 1943 Communist Party Membership Book No. 25100. (X) (W)

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On February 26, 1945, [Source T-2] stated BUCHMAN was a member of the Ben Franklin Club, Hollywood Section, and had been issued 1945 Communist Political Association Membership Card No. 47174. [Source T-2] also stated BUCHMAN was a member of the Northwest Section of the Communist Political Association on November 19, 1945.

PHILIP M. CONNELLY

[Source T-12, on September 10, 1941,] informed that CONNELLY was a member of the Los Angeles Newspaper Guild and was President of the Los Angeles Newspaper Guild in 1941.

[Source T-86, on November 18, 1943,] informed that ROY HUDSON, National Committeeman of the Communist Party, United States of America, at the Philadelphia Convention of the C.I.O. on November 3 and 4, 1943, discussed with Communist Party leaders of the West Coast the advisability of the resignation of PHILIP M. CONNELLY, Communist Party member and President of the California Industrial Union Council - C.I.O. It was agreed at this discussion that CONNELLY resign in order to convince PHILIP MURRAY that he could trust and grant concessions to the Communists. As a result, CONNELLY submitted his resignation and it was accepted, according to Source T-1.

[Source T-87, on September 18, 1942,] observed CARL WINTER, Executive Secretary of the Los Angeles-County Communist Party, and MAX SILVER, County Organizational Secretary of the Communist Party of Los Angeles County, conferring for approximately two hours with CONNELLY, Secretary of the Los Angeles Industrial Union Council in the McDonnell Cafe, 4012 South Main Street, Los Angeles. [All of these parties were known personally to Source T-87.]

Source T-4 about the first of the year 1943, advised that a meeting was held at Hungarian Hall, at which 25 to 30 Communist Party members were present. CARL WINTER and MAX SILVER conducted the meeting at which the question under discussion was the introduction of a new policy to which a number of Communist Party members, who were trade union functionaries, rendered a dissenting opinion. According to Source T-4, the dissenting faction was led by CONNELLY who took the floor and attacked the position of the Communist Party County officers. Source T-4 advised that on this occasion CONNELLY identified himself as a member of the Communist Party of Los Angeles County.

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On July 16, 1947, Source T-4 advised Special Agent GARY W. SAWTELLE that CONNELLY was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. Source T-4 further stated that CONNELLY pays this sustainer fee of $10.00 regularly, and other full-time C.I.O. functionaries also pay a regular sum monthly. (X)(U)

In the Los Angeles "Daily News" for March 12, 1946, it was stated that CONNELLY was on trial in Judge GURIN'S Court on a charge of ignoring a court order relating to picketing at the U. S. Motor Corporation.

The Los Angeles "Times" for January 14, 1947, stated that CONNELLY had been locked in jail to begin serving two 60 day jail sentences concurrently, after conviction on a charge of ignoring a strike order.

The Los Angeles "Examiner" for April 6, 1947, stated that CONNELLY had been re-elected Secretary-Treasurer of the Los Angeles Industrial Union Council.

NORVAL DIXON CRUTCHER,
Communist Party name Norman Newman

[Source T-1] (X)(U) advised on July 10, 1946 that CRUTCHER was Secretary of Local 683 Laboratory Technicians, Affiliated with the I.A.T.S.E., A.F. of L., but had resigned from the A. F. of L. Central Labor Council because he was a member of the Executive Board which voted to try labor leader HERBERT K. SORRELL on the charge that SORRELL was a Communist Party member and because the constitution of the Central Labor Council prohibited Communists from being members. According to [Source T-1, (X)(U) CRUTCHER has been advised by Communist leaders to "lay low" and carry on the Party line only within the union. (X)(U)

[Source T-1 advised on July 24, 1947 (X)(U) that CRUTCHER was ousted from the I.A.T.S.E. on March 21, 1947 because of his Communist activities. (U)

On February 21, 1946, [Source T-1] (X)(U) advised Special Agent JAMES G. FINDLAY that at a recent meeting of the Council of Hollywood Guilds and Unions CRUTCHER was elected to the Board of Directors but in view of the new directive from the Communist Party to CRUTCHER, he has not been active in this organization. (X) (U)

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[Source T-12] advised on January 25, 1944 that CRUTCHER joined the Communist Party September 20, 1937 under the name of NORMAN NEWMAN and in 1938 was assigned to the Industrial Section, Studio Unit No. 1, Los Angeles County Communist Party. At this time he was employed by Warner Brothers Studios as a laboratory technician.

Source T-18 reported on July 13, 1945, that CRUTCHER had held 1944 Communist Political Association Card No. 39260, and was issued 1945 Communist Political Association Card No. 47439 on December 6, 1944. This source added on August 16, 1945 that CRUTCHER had attended numerous Communist Party meetings and on that date attended a Communist meeting at the home of JOHN HOWARD LAWSON.

PHILIP DUNNE

[According to Source T-14,] as reported in an affidavit before the Assembly Fact-Finding Committee on Un-American Activities in California November 9, 1942, PHILIP DUNNE was a screen writer and representative of the Motion Picture Democratic Committee and was a member of the Los Angeles County Political Commission of the Communist Party and on one occasion "sat in one meeting", this Commission having assumed the responsibility for the Communist Party participation in the recall of Mayor FRANK L. SHAW, and the election of the "popular front" candidate to replace him.

The "New Masses" for October 13, 1938, in an article by ELLA WINTER (Mrs. DONALD OGDEN STEWART), entitled "Debate on Humor", stated "Hollywood humorists have turned out to take in the talk. PHIL DUNNE, son of "Mr. DOOLEY", one of the best humorists of his day, had in tow ELLIS E. PATTERSON, candidate for Lieutenant Governor. DUNNE is himself Vice Chairman of the Motion Picture Democratic Committee."

The "Hollywood Reporter" for June 22, 1944, stated that the "O.W.I. production of documentaries will start July 1st with the arrival of PHILIP DUNNE who is to head the setup under ROBERT RISKIN." The article further stated that the O.W.I. production comprises 12 short subjects which will be scripted and made by members of the Hollywood Writers Mobilization; that the subject matter would be "Activities of the Governments in Exile in European Countries Now being Liberated."

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MAURICE THOMAS MURPHY, with alias
Maurice Meehan Murphy

According to Source T-5, on May 25, 1947 MURPHY was a member of the Industrial Sub-Section of the Hollywood Section of the Los Angeles County Communist Party.

MURPHY informed Source T-71 that he had been an actor for 19 years but was not under contract to any particular studio; that he had been treated for epilepsy since 1935. On September 1, 1942, Source T-71 advised that MURPHY was not employed and that he had also been a writer; that MURPHY had earned $675.00 the previous year as Executive Secretary of the Writers Organization and had been Organizer for the Writers School for this Writers Organization.

Source T-1 advised that in 1941 MURPHY was Executive Secretary of the Hollywood Chapter, League of American Writers, which probably is identical with the "Writers Organization" referred to above. Source T-1 stated that the League of American Writers was strongly infiltrated by Communists.

Source T-1 continued on March 20, 1943 that MURPHY was active in the Motion Picture Democratic Committee, which organization allied itself with the American Peace Mobilization; that MURPHY attended a meeting as a delegate from the Motion Picture Democratic Committee, sponsored by the Hollywood Peace Council on April 6, 1940 at the Olympic Auditorium in Los Angeles and that its slogan was "Keep America at Peace"; that other sponsors of this meeting were the California Youth Legislature, the American Youth Congress and the Young Communist League.

Source T-2 reported on November 16, 1943 that MURPHY was a member of Branch F, Northwest Section, Los Angeles County Communist Party, and that on May 19, 1945 he was also on the membership records of the Northwest Section of the Los Angeles County Communist Political Association.

GORDON RIGBY

Source T-2 reported on August 31, 1944 that GORDON RIGBY was a member of the Northwest Section, Los Angeles County Communist Party and was carried on their records as being on "special leave" before December 1942. This is the status given to Communists who are in the armed services.

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The Hollywood trade magazine "Variety" for September 12, 1945 revealed that Lieutenant Colonel GORDON RIGBY retired from the Army after four years of service with the Signal Corps, Photographic Section, had also been a veteran of World War I; that he is an ex-writer-director at Columbia Studios and would resume his activities there soon.

HERBERT K. SORRELL

Source T-1 informed on July 19, 1947 that SORRELL is the business representative of the Studio Painters Union No. 644 and that he is also President of the Conference of Studio Guilds and Unions and that he is the ex-President of the California State Non-Partisan League. This source also stated that testimony was produced before the California State Legislative Committee on Un-American Activities, of which Senator JACK TENNEY is Chairman, to the effect that SORRELL has been identified as having been a member of the Communist Party in 1938 under the name of HERBERT STEWART, and that he held Communist Party Membership Book No. 60622.

Source T-12 states that HERBERT K. SORRELL, Communist Party name HERBERT STEWART, joined the Communist Party in 1936 and in 1938 was a member of the Industrial Section, Studio 2 Branch, Los Angeles County Communist Party, as of April 1, 1937, and that he held Communist Party Membership Book No. 80506.

Source T-1 informed on July 8, 1947 that SORRELL is President of the Conference of Studio Unions, and the leader of the strike in the motion picture industry that has been in progress since March 1945.

Source T-12 further informed on August 7, 1945 that officers and leaders of the I.A.T.S.E. had passed out leaflets and dodgers accusing SORRELL of being a Communist. As a result, SORRELL filed suit charging libel, seeking damages. Source further advised that the I.A.T.S.E. has in its possession the handwriting of SORRELL under the name HERBERT STEWART, which their handwriting experts state is the handwriting of SORRELL. The name HERBERT STEWART was signed on a receipt indicating he had Communist Party Membership Book in the late 1930's.

On October 30, 1946, a receipt for Communist Party Membership Book No. 60622 was made available to this office. This receipt bore the signature "HERB STEWART" which signature appears to have been started "SO" and then the "t" written over the "O". This handwriting was

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submitted to the FBI Laboratory and on November 18, 1946 the Laboratory informed this office that "the handwriting on the documents submitted were prepared by SCRRELL".

PAUL IRVING TRIVERS

On March 2, 1944, Source T-73 advised that TRIVERS had been a screen writer and dramatist since 1935 and had been employed by GREGORY RATOFF at Radio Keith Orpheum Studios on May 29, 1941 and in October 1943 was under contract to Metro Goldwyn Mayer Studios.

On March 2, 1944, Source T-29 stated that TRIVERS had collaborated with HERBERT BIBERMAN in writing "Woman of the Century" which is a story dealing with the new kind of equality between men and women, with particular reference to defense work. Further, that BIBERMAN conferred with JOHN HOWARD LAWSON on April 1, 1943, advising that GEORGE WILSON, Secretary of the BRIDGES Defense Council, would hold a meeting at the home of BILL POMERANCE on April 3, 1943 and that TRIVERS would attend this meeting in place of BIBERMAN.

On July 22, 1943, Source T-2 reported that PAUL TRIVERS was a member of the Communist Party and was Educational Director of Branch E, Northwest Section, Los Angeles County Communist Party.

On November 16, 1943, Source T-2 stated that TRIVERS was then Educational and Press Director of the Writers Branch of the Northwest Section.

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Source T-28 advised on February 6, 1944 that TRIVERS was in contact with JOHN HOWARD LAWSON, a known Communist in the motion picture industry

Source T-74 reported on February 16, 1944 that a questionnaire sent in by TRIVERS indicated that during 1928, 1929 and 1930 he had made two trips abroad visiting in France, Germany and Austria, spending a total of about one and one half years abroad.

Source T-2 reported on November 16, 1943 that TRIVERS held 1943 Communist Party Membership Book Number 36264 and that his wife, JANE TRIVERS, was assigned to Branch B, Northwest Section, Los Angeles County Communist Party, and held 1943 Communist Party Membership Book Number 47265. Source T-2 further reported on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that TRIVERS was still a member of the Northwest Section of the Los Angeles County Communist Political Association.

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DALTON TRUMBO, with alias
James Dalton Trumbo - Screen writer and novelist

Source T-66, on April 12, 1943 informed that TRUMBO'S true name is JAMES DALTON TRUMBO, that he was educated at the University of Colorado and the Liberal Arts School at the University of Southern California and that TRUMBO had been employed as a motion picture writer for the Metro Goldwyn Mayer Studios for five years prior to 1943.

Source T-72 reported on February 24, 1941 that an American Peace Mobilization meeting was being held in the Shrine Auditorium in Los Angeles. The meeting was promoted by PHILIP M. CONNELLY, State C.I.O. President, who acted as Chairman. Among the dignitaries addressing this meeting were five members of the Abraham Lincoln Brigade. Source stated that TRUMBO was introduced at this meeting as the author of "The Remarkable Andrew" and "Johnny Got his Gun".

The Los Angeles "Evening News" for July 28, 1942, carried an article by TRUMBO defending Russia's attack on Finland and condemning all writers who deviated from his position. He came out in open support of LaRUE McCORMICK, Communist candidate for State Senator of California, at the November 1942 election.

Source T-1 on July 19, 1947 informed that TRUMBO wrote a pamphlet in defense of HARRY BRIDGES in March 1941, which was distributed by Communists and sold at the several Communist book stores in the Los Angeles area.

Source T-78 on May 8, 1940 informed that TRUMBO participated in a radio program over Station KPO on May 7, 1940 sponsored by the Hollywood Democratic Committee.

Source T-2 on March 12, 1945 informed that the records of Branch A-1 of the Northwest Section, Los Angeles County Communist Party maintained by ELIZABETH LEACH, listed TRUMBO as a Communist Party member with Membership Card Number 39300.

Source T-28 on November 27, 1944 informed that TRUMBO was in frequent contact with JOHN HOWARD LAWSON and that PAULINE LAUBER, Executive Secretary of the Hollywood Writers Mobilization, had asked TRUMBO to assist in organizing a "committee on factional films".

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Source T-18 informed on March 12, 1945 that TRUMBO was invited to attend a meeting at the home of RICHARD COLLINS on February 8, 1945 to formulate plans to support the People's "Daily World", alleged organ of the Communist Political Association. TRUMBO stated he was not sure he could attend, if not he would have RING LARDNER, JR. bring up his ideas. (C) (U)

[Source T-80] (C) (U) advised on May 2, 1945 that TRUMBO contributed $25.00 to the American Youth for Democracy, earmarked for the Professional Committee of the People's Educational Center. (C) (U)

[Source T-82 reported that a meeting was held at the home of DALTON TRUMBO on July 6, 1946 for the purpose of discussing the forthcoming issue of the "Hollywood Quarterly" (C) (U) a publication of the Hollywood Writers Mobilization. A surveillance was conducted by Special Agent FRED G. DUPUIS on July 6, 1946 and the following individuals were identified by surveilling Agent entering the TRUMBO home: (C) (U)

CHARLES GLENN — Organizational Secretary of the Hollywood Faction of the Los Angeles County Communist Party. (C) (U)

MADELINE RUTHVEN
JOHN HOWARD LAWSON
SAM MOORE
BILL POMERANCE

[Source T-2] (C) (U) on November 19, 1945 reported that the membership records of the Cultural Sub-Section of the Hollywood Faction, which at that time were maintained by ELIZABETH GLEN, Organizer for the Hollywood Faction, carried DALTON TRUMBO as a member of the Franklin Club of the Communist Party of Los Angeles, California. (C) (U)

FRANK WRIGHT TUTTLE

[According to the records of Source T-73] (C) (U) TUTTLE is a motion picture director and was employed by the Paramount Studios in Hollywood in 1942 and 1943. (C) (U)

[Source T-1 advised in August 1943] (C) (U) that TUTTLE was a member of the Screen Directors Guild and had been a sponsor of the Hollywood Anti-Nazi League of which he was elected Vice President in September 1939; that TUTTLE also has been active in the American Peace Mobilization, the League of American Writers, the Hollywood Writers Mobilization, Hollywood

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Guild Council, the Screen Directors Guild, the New Theater League, Contemporary Theaters, Incorporated, Hollywood League for Democratic Action and the Hollywood Writers Committee for Writers in Exile. (3)

[Source T-1 further] stated in July 1946 that TUTTLE had been elected to the Executive Council of the Hollywood Independent Citizens Committee of Arts, Sciences and Professions on April 14, 1946. (3)

On July 22, 1943 [Source T-2] reported that TUTTLE was a member of Branch E, Northwest Section, Los Angeles County Communist Party; that in October 1943 his membership was transferred from Branch B, Northwest Section, to Group A-3 of the Writers Branch of that section, his occupation being listed as director; that on June 30, 1944 TUTTLE was a member of Club A-3, Branch A (Writers Branch), Northwest Section, Los Angeles County Communist Party. (4)

[Source T-2] informed on August 31, 1944 that TUTTLE held 1943 Communist Party Membership Book Number 25258 and 1944 Communist Party Membership Book Number 48656; that he held 1944 Communist Political Association Card Number 46843 and 1945 Communist Political Association Card Number 47268, issued December 10, 1945, which indicated he was a director of motion pictures and was assigned to Group 3 of the Hollywood Cultural Group. [Source T-2] further reported that TUTTLE was affiliated with the Communist Party in Los Angeles as of January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. (4)

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4. HOLLYWOOD DEMOCRATIC COMMITTEE

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Source T-43 informed on January 20, 1943, that a meeting was held on January 14, 1943, at the Roosevelt Hotel in Hollywood for the purpose of forming the Hollywood Democratic Committee. This source stated that some of the persons present were the following:

RUSSELL GLEASON, Chairman
J. K. (SPIKE) WALLACE
HERBERT K. SORRELL
GILBERT LINDSAY (negro)
MARGARET BENNETT

Source T-43 further informed that MARGARET BENNETT made a talk at this meeting on January 14, 1943, in which she stated that she was the President of the Screen Office Employees Guild and that this union had 1800 members. She stated that "labor will work for the war effort, its living standards and wage standards must not suffer. An anti-labor attitude is anti-war and an anti-production attitude."

According to Source T-43, WALTER HUSTON made a short talk in which he stated, "We oppose defeatists and appeasers. We do not intend to let American fascists lose the war by sabotage. We do not intend to let the American fascists lose the peace after we have won the war. Victory elections are war work." He further stated, "Let us put democracy into this war and we will get a democratic peace out of it."

Source T-43 on January 20, 1943 further stated that MARY MC CALL, JR., a writer, read the "propositions of the Hollywood Democratic Committee as drawn up by a 'steering committee'". That program was as follows, according to Source T-43:

Support national, state and local legislation.
A "win-the-war" platform.
"Politics as usual produces military reverses.
Another filibuster on the poll tax bill would discredit us in the eyes of other nations.

The following is war activity:

Housing
Protection of labor's rights
Rationing
Nurseries
Farm labor
Discrimination
Humane treatment of delinquency

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Source T-43 on January 20, 1943, made this statement: "This organization is obviously a Communist inspired affair. A review of the recent Communist Party propaganda, and examination of personalities involved, will make this 'tie-up' apparent."

Source T-83 on March 5, 1943, reported that this Hollywood Democratic Committee was organized at the Roosevelt Hotel and that there were approximately 250 persons present. This source further stated that he had heard that MICHA ALTMAN, who had been before the Tenney Committee at a couple of hearings, was out drumming up customers for the meeting. The source further stated, "This meeting was Communist controlled and Communist organized, as borne out by the circular or election ballot which was already prepared and was handed out that evening. This slate of officers which was submitted to the meeting was voted on in its entirety and all officers elected with no opposition." This source also stated that PAUL FRANKLIN, one of the Vice Presidents, mentioned during the meeting that this Democratic Committee was not officially connected with the Democratic Party, although they believed in democratic principles and many of them belonged to the Democratic Party.

Source T-83 stated that LOUIS HARRIS spoke and stated that what they needed was nurseries for war workers' children and that the schools should be made into nurseries; and that better transportation for war workers should be demanded. The source also stated that at this first meeting HARRIS condemned three city councilmen and before the meeting adjourned the meeting voted to endorse three candidates to oppose them.

This source summed up in these words: "This is strictly a Communist outfit and they do not even try to hide the fact."

Aims and Purposes

The aims and purposes of this organization were shown by a circular issued before and at the time of the organization meeting January 14, 1943. They are as follows:

1. To support national, state and local legislation essential to victory in the war.

2. To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

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Officers of Hollywood Democratic Committee
as of April 14, 1943.

The officers of this organization as of date April 14, 1943, as shown by letterheads and literature issued by the organization are the following:

CONNELLY, MARC	Chairman
FRANKLIN, PAUL	Vice Chairman
GLEASON, RUSSELL	Vice Chairman
BENNETT, MARGARET	Secretary
SHATTUCK, WILLIAM	Treasurer
PEPPER, GEORGE	Executive Secretary

Executive Board Members

ABEL, WALTER
ANDREWS, ROBERT D.
BYRENS, FLORENCE COOLES
CARLE, TEET
CHEVIGNY, HECTOR
COHN, MORRIS E.
CRUTCHER, NORVAL D.
DEKKER, ALBERT
DORAN, D. A.
GELLER, JAMES
GIBNEY, MRS. SHERIDAN
GLEASON, MRS. RUSSELL
HARBURG, E. Y.
HARTMAN, DON
HUSTON, WALTER
KURNITZ, HARRY
LAWSON, JOHN HOWARD
MC CALL, MARY, JR.
MORRIS, WILLIAM, JR.
MYERS, MRS. HENRY
PERRIN, NAT
SCHWARTZ, ARTHUR
SMITH, HAROLD
STUART, GLORIA
TUGEND, MRS. HARRY
TUTTLE, FRANK
WALLACE, J. K.

[Source T-1 on February 18, 1943,] (C&W) stated that the Hollywood Democratic Committee was to all intents and purposes a revival of the Motion Picture Democratic Committee, an organization that went out of existence very soon after the Stalin-Hitler Pact was signed on August 23, 1939.

[This source further] (C&W) informed that the Hollywood Democratic Committee was set up on December 4, 1943, to operate in the political field and this purpose was stated in a call issued for its first meeting, which was held at the Hollywood Roosevelt Hotel on January 14, 1943. (3)

[Source T-1 also] (C&W) informed that the initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates". (2)

[This source also] (C&W) informed that the call for the initial meeting was signed by WALTER ABEL, a screen actor; MARC CONNELLY, a screen writer; and WALTER HUSTON, a screen actor. (3)

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Source T-1 on February 8, 1943, further informed that the speakers for this organization meeting were the following: (3) CONFIDENTIAL

GLEASON, RUSSELL	Chairman
KENNY, ROBERT W.	Attorney General of the State of California
BENNETT, MARGARET	Member of Screen Office Employees Guild
HUSTON, WALTER	Screen actor
MC CALL, MARY, JR.	President ofScreen Writers Guild

Source T-1 further reported on February 8, 1943, that this organization was called the Hollywood Democratic Committee; however, in reality, Source T-1 informed that it was a revival of its predecessor, the Motion Picture Democratic Committee, with the difference that this time it came "all out" in favor of the war, while its predecessor opposed America's entry into the war. This change in position, according to T-1 was determined by the fact that Soviet Russia had become one of the Allies and needed the support of the so-called "Imperialist Nations". (3)

Source T-1 called attention to the fact that for the greater part the same individuals were in control - those who exercised that function in the Hollywood Democratic Committee had exercised the same functions in the Motion Picture Democratic Committee. (3)

Source T-1 also pointed out that all of the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. (3)

Source T-1 stated, however, that its political position locally and nationally was to use the prestige and influence of Hollywood personalities in support of candidates for public office who had shown sympathies for Communist causes. (3)

Source T-18 on November 5, 1943, informed that GEORGE PEPPER, a Communist Party member according to Source T-2, was the Secretary of the Hollywood Democratic Committee and that he visited ELIZABETH LEACH, organizer for the Northwest Section of the Los Angeles County Communist Party, according to Source T-18, and it was stated in this conference that there were five units of the Hollywood Democratic Committee, with the main headquarters at 1515 Crossroads of the World, the Valley Democratic Committee located in North Hollywood, the Beachwood Democratic Committee located in the Hollywood Hills section, the Fairfax Democratic Committee in the Wilshire-Fairfax section of Los Angeles, and the Beverly Hills-Westwood Democratic Committee located in the Beverly Hills section. At this meeting it was also stated that the total membership of all the clubs was more than two thousand.

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Source T-11 on August 30, 1944, advised that a meeting of the 15th Congressional District Legislative Council was held on March 23, 1944 at the Screen Cartoonists Guild. After the meeting CHARLOTTE MAC CLELLAND, Secretary of the Council, told GEORGE PEPPER, Executive Secretary of the Hollywood Democratic Committee and the real originator of this organization, that she did not have an opportunity to announce at the meeting that the 15th District Legislative Council was dissolved, as of that date, as its task had been completed; that task being the defeat of JOHN M. COSTELLO for Congress in the primary election by HAL STYLES.

Source T-1 on February 18, 1943, informed that the following persons were active in the formation of the Hollywood Democratic Committee and appeared to be in charge and directing its proceedings:

GEORGE PEPPER	Executive Secretary, Hollywood Democratic Committee
CHARLOTTE MAC CLELLAND	Member of Executive Committee, Hollywood Democratic Committee
JOHN HOWARD LAWSON	Writer
HERBERT K. SORRELL	Labor leader
HERBERT BIBERMAN	Writer and director
SAMUEL ORNITZ	Writer
NORA HELLGREN	Writer
GEORGE HELLGREN	Employee, 20th Century Fox Studios
NORVAL D. CRUTCHER	Secretary, Motion Picture Technicians Local No. 683
ED M. GILBERT	Labor leader
BERNARD LUSHER	United Office and Professional Workers organizer
HENRIETTA GORDON	Wife of DON GORDON
DON GORDON	Head of the Reading Department at Paramount

Pressure Front

Source T-1 informed on September 25, 1943, that the activities of this organization were confined largely to the open political field, such as putting pressure on lawmakers, local and national, to have legislation passed which is either sponsored or supported by the Communist Party. This, according to this source, is exerted in two ways -- one by forming delegations to visit lawmakers in an attempt to intimidate them, and another by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "Committees of Correspondence", the purpose of which is to flood the Congress with letters demanding the passage of measures which fall in line with the program of the Communist Party at the time

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The Hollywood Democratic Committee issued a bulletin on July 26, 1943, according to Source T-1, the title of the bulletin being "Target for Today" which contained the following:

> "How about a delegation? Congressmen are back here until the early part of September. Citizens anxious to help win the war might be interested in organizing delegations to visit Representatives. If you--and your neighbors--would be interested in such people's lobbies let us know by tearing off and mailing to us the blank at the bottom of the next page. The following are the summer addresses of your Congressmen and Senators until September 10."

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee showed that the following parties were elected officers for the following year:

MARC CONNELLY	Chairman
JOHN CROMWELL	Vice Chairman
GENE KELLEY	Vice Chairman
E. Y. HARBURG	Vice Chairman
NORVAL D. CRUTCHER	Secretary
ALBERT DEKKER	Treasurer

The letterheads and literature of the organization further show that an Executive Board of eighty-eight members was elected. Of this number twenty-two are known to have Communist Party membership records in the Los Angeles Office. These individuals are as follows, with the records shown below:

BENNETT, MARGARET
BIBERMAN, HERBERT
BLANKFORT, HENRY
BUCHMAN, SIDNEY ROBERT
CRUTCHER, NORVAL DIXON
DMYTRYK, EDWARD
GILBERT, EDWARD MC CREARY
GORDON, DONALD ALEXANDER
GORDON, HENRIETTE GOLDFINGER LERFIELD
HARRIS, LOUIS
HELLGREN, MRS. NORA
INGRAM, REX
KING, DONALD KEY
LAWSON, JOHN HOWARD
LUSHER, BERNARD
MAC CLELLAND, CHARLOTTE
MYERS, BARBARA ALEXANDER
OLIVER, WILLIAM ELWELL
ORNITZ, SAMUEL BADISCH
PEPPER, GEORGE
POMERANCE, MORTIMER WILLIAM
SORRELL, HERBERT K.

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BENNETT, MARGARET
True name: Mrs. MARGARET BENNETT WILLS
Communist Party name: MARCIA LENNOX

The records of the Metro-Goldwyn-Mayer Studios on November 29, 1943 reflected that BENNETT was employed there as secretary to Mr. FADIMAN, head of the Scenario Department.

On July 25, 1943, [Source T-2] reported that BENNETT was a member of Branch N, Northwest Section, Los Angeles County Communist Party, and was on the Section Executive Committee. [Source T-1] informed on November 29, 1943, that BENNETT was President of the Screen Office Employees Guild. [Source T-34 stated on May 15, 1943, that BENNETT was secretary of the Hollywood Democratic Committee and that on October 26, 1943, she was listed as a delegate from the Northwest Section to attend the Los Angeles County Communist Party Convention to be held October 30 and 31, 1943.]

On August 31, 1944, [Source T-2] reported that BENNETT was a member of the Northwest Section, Group N-2, Branch N, and held 1943 Communist Party membership book number 25125 and 1944 Communist Party membership book number 48851; that she held 1945 Communist Political Association card number 45764 and was a member of the Legislative Committee of the Ben Franklin Club of the Los Angeles County Communist Party.

[Source T-5 informed on June 15, 1947,] that BENNETT, as MARGARET BENNETT, was a secretary in the movie industry, a member of the Screen Office Employees Guild No. 1391, and had been in the Communist Party for three and one-half years. [This source advised BENNETT is a member of the Hollywood Section of the Los Angeles County Communist Party.

HERBERT BIBERMAN

[Source T-2, as well as other sources, advises] that BIBERMAN is a member of the Communist Party. Complete details regarding his Communist membership and background information are contained under the section of this report entitled "Motion Picture Democratic Committee".

HENRY BLANKFORT

[Source T-99 advised] that BLANKFORT is employed as a writer-producer by the Universal Motion Picture Studios, Universal City, California.

[Source T-2] on July 22, 1943, reported that BLANKFORT was listed as a member and Educational Director of Branch H, Northwest Section, Los Angeles County Communist Party, and that his wife, SYLVIA, was also a member of that branch.

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Sources T-2 and T-31 have informed that BLANKFORT was designated a delegate to the Los Angeles County Communist Party Convention held in Los Angeles on October 30 and 31, 1943, representing Branch H of the Northwest Section. (4)

Source T-2 informed that on November 1, 1945, BLANKFORT was issued 1946 Communist Party book number 35320; that his Communist Party registration card shows he has been in the Communist Party for four years; and that in 1946 he was assigned to the Carver Branch of the Cultural Section. (C)U

SIDNEY ROBERT BUCHMAN

Source T-2 has advised that BUCHMAN is a member of the Communist Party in Los Angeles. His Communist affiliation and background is set out in detail under the section of this report entitled "League of American Writers". (3)

NORVAL DIXON CRUTCHER
Communist Party name: NORMAN NEWMAN

Source T-12 advised on January 25, 1944, that CRUTCHER joined the Communist Party September 20, 1937, under the name of NORMAN NEWMAN. Source T-18 advised that to his knowledge CRUTCHER was a member of the Communist Political Association as of August 16, 1945. Further details regarding CRUTCHER's Communist connections and background can be found under the section of this report entitled "Motion Picture Democratic Committee". (3)

EDWARD DMYTRYK

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DMYTRYK was born in Grand Forks, B. C., Canada on September 4, 1908 of Russian parentage, according to Source T-99. The United States District Court records show that DMYTRYK was naturalized in Los Angeles, California on July 14, 1939.

According to the "Hollywood Reporter" of May 21, 1946, DMYTRYK was to leave for London to direct the motion picture "So Well Remembered" for RKO Studios. Source T-1 stated DMYTRYK directed "Tender Comrade" starring GINGER ROGERS, which picture was written by DALTON TRUMBO, a known Communist. (3)

Source T-2 reported on March 16, 1945, that DMYTRYK is a Communist and recently was assigned to the exclusive "Special Group" of the Communist Political Association composed of nine Communists, including DALTON TRUMBO and JOHN HOWARD LAWSON. Source T-2 reported that DMYTRYK's 1944 Communist Political Association card number was 46859 and that on December 10, 1944, he was issued 1945 Communist Political Association card number 47238; and that he was a member of the Northwest Section, Los Angeles County Communist Political Association, as of January 8 and 16, 1945, February 26, 1945, and November 19, 1945. (X)U

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The 1946 catalog of the People's Educational Center listed DMYTRYK as scheduled to give a series of lectures on the preparation for the production of a screen play. This catalog stated DMYTRYK had been a director for five years.

EDWARD MC CREARY GILBERT
Communist Party name: JAMES A. BORDEN

According to a report of the Burbank, California, Police Department dated February 20, 1940, GILBERT lived at 1051 East Magnolia Boulevard, Burbank, California, and, according to DAVE RITTENHOUSE, Burbank City License Inspector, GILBERT used to pass out Communistic literature at Warner Brothers Studios in Burbank as the employees were leaving the studio; and that he was associated with a known Communist named JOHN A. LOCKETT who was a member of the Abraham Lincoln Brigade.

According to Source T-43, GILBERT had served in the United States Navy and was discharged from active duty December 7, 1945.

Source T-12 reported that GILBERT joined the Communist Party in 1933 and was a member of the Hollywood Section; also, that he was a Communist in 1937 and held 1933 Communist Party membership book number 34098.

Source T-2 informed that GILBERT was a member of the Northwest Section, Branch N-2, Los Angeles County Communist Party, as of November 16, 1943. Source T-5 reported on June 11, 1947, that GILBERT had been a member of the Communist Party for twelve years, was a movie set designer, and is presently a member of the Los Angeles County Communist Party.

DONALD ALEXANDER GORDON
Communist Party names: DON GORDON and JOHN SHERWOOD

Special Agent MALCOM M. RINK ascertained on January 10, 1947, at the Employment Office of Paramount Studios that GORDON is head of the Reading Department at Paramount, which position he has held for several years.

Source T-12 reported that GORDON, under the Communist Party name of JOHN SHERWOOD, joined the Communist Party on June 15, 1936, at which time he was a member of the Screen Writers Guild; that at this time he was a member of the Los Angeles County Communist Party, Industrial Section, Studio Unit; that in 1937 he was a member of the Hollywood Section, Unit 5, and held Communist Party membership book number 75458; that in 1939 he was a member of the Hollywood Studio Branch, Hollywood Section and was employed at the RKO Studios; and that his wife, HENRI GORDON, was also a member of the Communist Party.

Source T-2 reported on October 18, 1943, that the GORDONS were members of Branch L, Northwest Section, Los Angeles County Communist Party, and DON GORDON held 1943 Communist Party membership book number 25203; and

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that as of August 31, 1944, GORDON held 1944 Communist Party membership book number 48888 and 1944 Communist Political Association card number 46891. (C) U

HENRIETTE GOLDFINGER LERFIELD GORDON
also known as Mrs. Donald Alexander Gordon, Henry Gordon, Henri Gordon, Henrie Gordon, Henrietta Gordon.
Communist Party name: JOAN ADAMS

On December 20, 1943, the Registrar of Voters' Records at Los Angeles revealed that GORDON was born in Austria in 1895 and was naturalized at New York City on July 2, 1911, certificate number 417607. She is the wife of DONALD ALEXANDER GORDON, a Communist and Head Reader at the Paramount Studios, previously mentioned.

[Source T-12] C&(U) reported that Mrs. GORDON joined the Communist Party in 1935 and in 1937 was a member of Unit J-8, Hollywood Section, Los Angeles County Communist Party; that she was registered under the name of HENRI GORDON and listed her Party name as JOAN ADAMS, Communist Party membership book number 74723. (C) U

[Source T-2] C&W reported on October 18, 1943, that Mrs. GORDON and her husband were transferred from Branch L, Northwest Section, to Branch B of the same section, Los Angeles County Communist Party, and Mrs. GORDON's 1943 Communist Party membership book number was 30200. On June 30, 1944, according to [Source T-2] C&W, Mrs. GORDON, under the name of HENRI GORDON, was Literature Director of Branch B, Northwest Section, Los Angeles County Communist Party. C&(U)

LOUIS HARRIS
Communist Party name: LOU HARRIS

According to the employment records of the Paramount Studios, Los Angeles, HARRIS was employed as a writer by that concern on October 15, 1943. These records revealed HARRIS was born in New York City on January 18, 1908 and is married to VERA HARRIS.

An article in the "Daily People's World" newspaper of August 13, 1943, includes the name of LOUIS HARRIS as a representative of the Valley Democratic Committee and the Hollywood Democratic Committee.

[Source T-2] C&W reported on July 22, 1943, that LOU HARRIS, a director, was a member of the Executive Committee, Northwest Section, Los Angeles County Communist Party, and that his wife, VERA HARRIS, was Chairman (or Organizer) of Branch K, Northwest Section, as of the same date. [Source T-2] C&W further reported that HARRIS was a member of the Northwest Section, Los Angeles County Communist Party, as of August 31, 1944, January 8 and 16, 1945, February 26, 1945 and November 19, 1945. (C) U

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On August 13, 1945, LIUGI LURASCHI, head of the Censorship Department, Paramount Studios, advised Special Agent MALCOLM M. RINK that HARRIS, a director who had been released by Paramount about eight months previously for pro-Communistic tendencies, recently had been re-employed. The Paramount Studio officials in Washington advised in March, 1947 that HARRIS had severed his connections with their concern in November, 1946 and presently he is reported to be employed by the National Screen Service organization in New York City.

MRS. NORA HELLGREN
Communist Party name: ANN STUART

According to [T-12] &U Mrs. HELLGREN, under the Party name of ANN STUART, joined the Communist Party in 1932 for the second time, she having originally been a charter member of the Communist Party in the United States; that in 1936 she was a member-at-large of the Los Angeles County Communist Party and in 1937 was a member-at-large of the Hollywood Section; that she was a housewife by occupation; that her 1937 Communist Party membership book number was 75277; and that in 1938 she held Communist Party membership book number 58852. (X) U

On March 24, 1939 and on November 23, 1942, in sworn affidavits, [Source T-14] &U testified that Mrs. NORA HELLGREN told her the League of Women Shoppers had been launched in New York by a group of Communist Party women and that the Communist Party was launching a League in Los Angeles under her (HELLGREN's) direction; that the League had been an outgrowth of the women's auxiliaries of labor unions and was to support union labor by refusing to buy at "unfair" stores; that HELLGREN had been sent to Los Angeles to organize the League of Women Shoppers in Southern California;and that she had endeavored to recruit [Source T-14] &U into the Communist Party. (X) U

[On June 12, 1945, Source T-111] &U reported that NORA HELLGREN had been given the position of Librarian at the Russian-American Club in Los Angeles and that as of August 22, 1945, she was Educational Director of that club.

On November 16, 1943, [Source T-2] &U reported that HELLGREN was Educational Director of Branch H, Northwest Section, and her 1943 Communist Party membership book number was 25019. (X) (U)

According to the records of the American Overseas Airlines in New York, NORA HELLGREN and her husband, GEORGE, left La Guardia Field in New York on a flight destined for Stockholm, Sweden at 3:00 p.m., [May 20, 1947. Source T-112 advised] &U the HELLGREN's were going to Sweden to establish residence. (X) &U

REX INGRAM

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According to a report of the Immigration and Naturalization Service inLos Angeles dated August 28, 1942, their case number 246-C-5192143, INGRAM

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was born January 15, 1893 in Dublin, Ireland under the name of REGINALD INGRAM MONTGOMERY HITCHCOCK, having had his name changed to REX INGRAM at the time of his naturalization in the United States District Court at Los Angeles on May 23, 1941, certificate number 5192143.

Source T-2 reported on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that REX INGRAM was a member of the Los Angeles County Communist Party and his name appeared on the membership records of the Northwest Section of the Party.

Source T-5 informed on June 15, 1947, that REX INGRAM, an actor, was on the membership list of the Los Angeles County Communist Party as of that date and that he was assigned to the Cultural Sub-Section of the Party.

DONALD KEY KING
Communist Party name: ARTHUR CARVER or ARTHUR CARVEL

On June 3, 1944, Source T-102 reported that KING was then the new Publicity Director for the Vanguard Films and the Selznick Studios in Culver City, California, KING formerly having worked for the Columbia and Warner Brothers Studios. The Hollywood trade magazine "Variety" of July 3, 1945, revealed that DON KING was succeeded as Publicity Director at the Selznick Studios by PAUL MC NAMARA.

Source T-2 reported on November 16, 1943, that DON KING, using the Communist Party name ARTHUR CARVER or ARTHUR CARVEL, was a member of the Communist Party and as of that date was assigned to Branch K, Northwest Section, Los Angeles County Communist Party, holding 1943 Communist Party membership book number 36018. T-2 further reported on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that KING was a member of the Los Angeles County Communist Political Association assigned to the Northwest Section.

JOHN HOWARD LAWSON

According to Source T-2 and other sources, LAWSON is a member of the Communist Party. His Communist connections and background are set out in detail under the section of this report entitled "League of American Writers".

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BERNARD LUSHER
Communist Party names: GEORGE LASTREE and GEORGE LANTREE

According to inquiry of the CIO Council, Los Angeles, on April 14, 1947, it was learned that LUSHER was International Representative of the United Office and Professional Workers of America - CIO. The "Hollywood Reporter" of March 31, 1944 revealed that LUSHER at that time was Assistant Manager of the Screen Office Employees Guild.

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Source T-2 reported on July 2, 1943, that LUSHER, using the Party name GEORGE LASTREE, was a member of the Northwest Section, Branch N, Los Angeles County Communist Party, at which time he held 1943 Communist Party membership book number 36151. On August 31, 1944, according to T-2 LUSHER's 1944 Communist Party book number was 48867. Source T-88 advised Special Agent E. BRUCE RYDER of the Los Angeles Office on January 27, 1947 that LUSHER is a member of the 16th Congressional District Section of the Los Angeles County Communist Party.

CHARLOTTE MAC CLELLAND
with aliases, Chy MacClelland, Mrs. Kenneth MacClelland, Charlotte G. Perkett, Charlot Gibbons; nee Charlotte Gibbons

Source T-31 advised that CHARLOTTE MAC CLELLAND had been issued Communist Party new member's assignment card number 585 on May 10, 1943, and was assigned to the Victory Branch, 15th Congressional District Section, Los Angeles County Communist Party, that her 1943 Communist Party book number was 36385.

Source T-34 reported that MAC CLELLAND had registered with the Communist Party for 1944 and at the time of her registration paid her dues in advance through October, 1944.

Source T-3 informed that MAC CLELLAND was Membership Chairman of the Hollywood Club, Los Angeles County Communist Political Association, during 1945 and up until the time of its dissolution.

BARBARA ALEXANDER MYERS
also known as Mrs. Henry Myers

According to the Retail Merchants' Credit Association in Los Angeles, who interviewed Mrs. MYERS on April 9, 1941, Mrs. MYERS stated she had been employed as a commercial artist for eight years in New York City and later worked at the Metro-Goldwyn-Mayer Studios; and that she was then taking a six months' vacation to attend school.

Source T-89 reported on September 18, 1943, that Mrs. MYERS had been employed in the Art Department of the Metro-Goldwyn-Mayer Studios until December 15, 1940.

Source T-29 informed on September 18, 1943, that BARBARA MYERS was a member of the Los Angeles County Communist Party and that she was a delegate from Branch A, Northwest Section, to attend the Communist Party State Convention, but went to New York and was substituted by ALBERT MALTZ.

Source T-29 reported on November 6, 1942, that Mrs. MYERS was in contact with HERBERT BIBERMAN concerning Communist matters. Source T-2 informed that Mrs. MYERS was listed as a delegate to attend the Los Angeles

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County Communist Political Association Convention to be held October 30 and 31, 1943, representing Branch H of the Northwest Section, Los Angeles County Communist Political Association (4) U

On November 16, 1943, according to Source T-2 BARBARA MYERS was Literature Director of Branch H, Northwest Section. He further stated she was still a member of the Northwest Section as of August 31, 1944, January 16, 1945, and May 19, 1945. (4)

WILLIAM ELWELL OLIVER
with alias Bill Oliver
Communist Party name: DICK KENNEDY

Sources T-33, T-34 and T-35 have advised that OLIVER is a member of the Communist Party. More detailed information regarding his Communist connections and background will be found under the section of this report entitled League of American Writers. (3)

SAMUEL BADISCH ORNITZ
Communist Party name: SAM ORNITZ

According to an article appearing in the "People's World" newspaper of December 18, 1943, ORNITZ, a Hollywood screen writer and novelist, was to address an open forum at the Beverly-Fairfax Community Center on the subject of "Munich to Moscow".

Source T-12 reported in August, 1941, that SAMUEL ORNITZ of New York City was a leader in the Communist Party and that he was living in Los Angeles in 1932 and was an active Communist as of April 1, 1932. Source T-2 on November 16, 1943, informed that SAM ORNITZ held 1943 Communist Party membership book number 25182 and that he was a member of Branch A, Group A-1, Northwest Section, Los Angeles County Communist Party; further, that ORNITZ was still a member of the Northwest Section, to his knowledge, as of August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. (4) U

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GEORGE PEPPER

(4) According to information furnished by Source T-101 on December 6, 1943, PEPPER is a musician, having formerly been with the Los Angeles Philharmonic Orchestra from 1933 to 1936 and having worked at various motion picture studios as a musician from 1936 to 1942; and that he was Executive Secretary of the Hollywood Democratic Committee as of December, 1943. (4)

Source T-29 reported on July 20, 1942, that PEPPER was active with HERBERT BIBERMAN, PHIL CONNELLY and other Communists in a campaign to run ads in Los Angeles newspapers demanding an immediate second front in Europe. (3)

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[Source T-2] &KW informed on July 22, 1943, that GEORGE PEPPER was a member of the Los Angeles County Communist Party, being assigned to Branch O (Musicians' Branch) of the Northwest Section. On June 30, 1944, [Source T-2] &KW reported that PEPPER had been issued 1944 Communist Political Association card number 41764 and that he had previously held 1943 Communist Party membership book number 25025 and 1944 Communist Party membership book number 48545. (X) U

Source T-28 reported on November 3, 1944, that PEPPER was a continuous contact with JOHN HOWARD LAWSON, head of the Northwest Section, Los Angeles County Communist Party. (X)(U)

[Source T-2] &KW further informed on February 26, 1945, that PEPPER held 1945 Communist Political Association card number 47168 issued November 28, 1944, and that he was still a member of Branch O of the Northwest Section; that as of November 19, 1945, PEPPER held 1946 Communist Party registration card number 35720, same having been executed under the name of "GEORGE P.", Executive Secretary, Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and that he was assigned to the 59th Special Branch, Los Angeles County Communist Party. (X) U

Source T-28 advised on June 28, 1946, that PEPPER continued as Executive Secretary of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions until PEPPER's departure for Seattle, Washington in April, 1946. The "New World" issue of August 8, 1946, revealed that PEPPER was Executive Director of the Independent Citizens Committee of the Arts, Sciences and Professions in Seattle, Washington. Source T-56 reported that PEPPER had come from Hollywood to Seattle, Washington, in order to organize the Independent Citizens Committee of the Arts, Sciences and Professions there, and that while in Seattle he was in close contact with various Communists. (X)(U)

[Source T-13 informed on March 25, 1947,] &KW that PEPPER returned to Los Angeles in November or December, 1946 and shortly thereafter went to New York City to assist in efforts to consolidate the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee, which resulted in the formation of the Progressive Citizens of America, and that PEPPER was then active in the latter organization in Hollywood. (U)

An announcement of "The Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America" concerning a Conference of Thought Control in the United States to be held from July 9 to 13, 1947, lists GEORGE PEPPER as the Executive Director of the Arts, Sciences and Professions Council.

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MORTIMER WILLIAM POMERANCE
Communist Party name: BILL POMERANCE

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The Hollywood trade magazine "Variety" for May 12, 1944, listed POMERANCE as Business Representative of the Screen Cartoonists Guild, and the

"Variety" for October 18, 1944 stated he was to be Business Representative of the Screen Writers Guild.

According to information furnished by Source T-1 on December 3, 1946, POMERANCE announced his resignation as Executive Secretary of the Screen Writers Guild on November 28, 1946, stating he was to accept a position with the Conference of Studio Unions, a bloc of unions on strike at the Hollywood studios.

On July 22, 1943, Source T-2 reported that POMERANCE was a member of Branch E, Northwest Section, Los Angeles County Communist Party, and had been on the Executive Committee of that section.

On November 16, 1943, Source T-2 informed that POMERANCE and his wife, EDWINA, were Communist Party members, the latter's 1943 Communist Party membership book being number 48151, and that POMERANCE had then been a member of the Communist Party for six months.

Source T-2 continued on June 30, 1944, that POMERANCE was a member of Branch E (Cartoonists' Branch) of the Northwest Section and that in 1944 his Communist Political Association card number was 46924. On August 31, 1944, Source T-2 advised that POMERANCE previously held 1943 Communist Party membership book number 25195 and that his 1944 Communist Party membership book number was 48996. Source T-2 further stated on February 26, 1945, that POMERANCE held 1945 Communist Political Association card number 47227. On November 19, 1945, Source T-2 reported that POMERANCE had been assigned 1946 Communist Party membership book number 35635.

HERBERT K. SORRELL
Communist Party name: HERBERT STEWART

Source T-12 has stated that HERBERT K. SORRELL, under the Communist Party name of HERBERT STEWART, joined the Communist Party in 1936. Further details regarding SORRELL and his Communist activities can be found under the section of this report entitled Motion Picture Democratic Committee.

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5. HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS

Early in August, 1944 Source T-28 informed that the "Independent Voters Committee of Arts and Sciences for ROOSEVELT" was formed in New York; that it was composed of artists, writers and scientists. It was pledged to devote its effort to the election of ROOSEVELT in the 1944 election. The Independent Citizens Committee of the Arts, Sciences and Professions was directed by its National Chairman JO DAVIDSON who maintained headquarters at the Astor Hotel, New York City. (4)

Source T-28 advised that a meeting was held on June 6, 1945 in the Hollywood Legion Stadium and JOHN CROMWELL was elected Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. According to T-1 on July 19, 1947 and T-49 on June 7, 1945 CROMWELL took the floor and spoke on the ROOSEVELT Heritage, and a resolution was passed pledging support to President TRUMAN and "asked him to carry on the ROOSEVELT policy as was exemplified in the vote of last November, the sentiment showing that the ROOSEVELT Heritage should be carried on." (4)

Source T-28 informed on June 26, 1945 that a movement had begun to change the name of the Hollywood Democratic Committee to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and affiliate itself with the Independent Citizens Committee of the Arts, Sciences and Professions with headquarters in New York. Source further stated that a vote of the general membership of the Hollywood Democratic Committee was had on June 6, 1945 on this proposed change and it was carried unanimously. (4)

Source T-48 further informed on June 26, 1945 that conferences had been held by JOHN HOWARD LAWSON and a representative of the New York group believed to be LIONEL BERMAN. Source T-28 further informed that LAWSON stated that he would refuse to merge if the Hollywood Democratic Committee would be required to give up its autonomy and stated that the Hollywood Democratic Committee must make its own policy and LAWSON further stated, according to T-28, that a policy of sham collaboration with the New York group has been planned. (4)

Source T-1 informed on July 19, 1947 that JO DAVIDSON, Chairman of the Independent Citizens Committee of the Arts, Sciences and Professions, was in Los Angeles and MARTIN POPPER, an attorney from 39 W. 67th Street, New York City, conferred with JOHN HOWARD LAWSON relative to the merger of the Hollywood Democratic Committee with the Independent Citizens Committee of the Arts, Sciences and Professions. This source also stated that the reason for the change in name and type of activity was that the "Communist Party line" in the United States had changed. (4)

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Source T-28 informed on June 6, 1945 that JO DAVIDSON and MARTIN POPPER were in Los Angeles and LAWSON was requested to contact DAVIDSON by MARC CONNELLY, a screen writer. LAWSON had already gone to San Francisco to attend the United Nations Conference, so arrangements were made for LAWSON and DAVIDSON to confer with each other at San Francisco. (U)

On May 28, 1945 the press carried a dispatch that President TRUMAN had invited former President HOOVER to consult with him regarding the food situation in Europe. Source informed that LAWSON directed that a telegram be sent to TRUMAN by the Hollywood Democratic Committee denouncing HOOVER and demanding that HOOVER not be given an official Government position nor even be consulted about the food situation in Europe. (U)

Source T-1 on July 19, 1947 (U) stated that an Executive Committee of 88 members was elected on July 26, 1944. This source also informed that during the 1944 election the Hollywood Democratic Committee "teamed up" with the Communist Political Association and the Congress of Industrial Organizations and the Political Action Committee and some American Federation of Labor unions and that they reported that they collected and expended $85,133.00 in nominating four candidates for Congress and that it succeeded in electing three of them, i.e., (C)

ELLIS E. PATTERSON
HELEN GAHAGAN DOUGLAS
NED HEALY.

Source T-1 further (U) stated that SIDNEY HILLMAN made a visit in Los Angeles in January, 1945 under the auspices of the Hollywood Democratic Committee and the CIO-PAC which resulted in some of the Hollywood Democratic Committee endorsed candidates for city offices being elected. This source further informed that these same persons and organizations put on a "power group campaign" in behalf of HARRY BRIDGES to cause the cancellation of the deportation order then outstanding against BRIDGES. (U)

This source also informed that the Hollywood Democratic Committee spearheaded a big protest against the Ambassador Hotel because the hotel had refused to rent a ballroom to the Joint Anti-Fascist Refugee Committee at which PAUL ROBESON, a Negro, was to be the honored guest. (U)

Source T-1 on July 15, 1947 informed (U) that as World War II neared its close in the spring of 1945 and the defeat of HITLER was assured the Communist Party, USA., prepared to dissolve the Communist Political Association which had advocated non revolutionary collaboration of the working class with the capitalist class and reinstate the Communist Party, USA. under the MARXIST-LENINIST revolutionary program. Hints of this change in the Party

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line were noticed as early as March, 1945. Source T-1 called attention to the fact that on May 24, 1945 a document called the "DUCLOS letter" was published in the official Communist press. This letter was purportedly written by JACQUES DUCLOS, a leader of the Communist Party in France.

Source T-1 further informed that this was a notice to the world that the Communist Party line was about to undergo a change. This letter criticized the actions of the Communist Political Association as being a betrayal of the revolutionary working class and the principles of Marxism and Leninism. The blame for this "betrayal" was placed on EARL BROWDER, the National Secretary of the Communist Political Association.

Source T-1 stated that the Hollywood Democratic Committee which had functioned during the life of the Communist Political Association began to make preparation to go out of existence. It issued a call for a meeting of its members to be held at the American Legion Hall in Hollywood June 6, 1945. This meeting was attended by approximately 360 persons believed to be members of the Hollywood Democratic Committee. EMMET LAVERY, President of the Screen Writers Guild, was Chairman of the meeting. At this meeting it was proposed, according to T-1, that the Hollywood Democratic Committee change its name and become the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Source T-1 also informed that HERMAN SHUMLIN, a motion picture producer of New York City, was present and proposed that the new organization affiliate with a national organization called the Independent Citizens Committee of the Arts, Sciences and Professions. T-1 further advised that JOHN HOWARD LAWSON led the Communist elements in this meeting. A ballot which had been previously selected was voted on as a mere formality and many of the members of the Executive Committee of the Hollywood Democratic Committee were elected and continued as members of the Executive Committee of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Source T-1 further stated on July 15, 1947 that the reason for changing the name and apparent complexion of the organization was that the line of the Communist Party, U.S.A. had changed. The war was over - HITLER had been defeated - STALIN's Russia had been saved and the Communist Party was to be revived and the Party was to adopt the revolutionary program of Marxism-Leninism, and eventual revolution was again the goal to be sought.

Source T-1 also informed on July 15, 1947 that from June 6, 1945 to February 11, 1947 when the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions became the Hollywood Branch of the Progressive Citizens of America, the activities of the Hollywood Independent

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Citizens Committee of the Arts, Sciences and Professions has followed those of the Communist Party in the economic and political fields. (3)

Source T-1 further informed on July 19, 1947 that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions during its existence, was the principal pressure group, using the prestige and influence of the Hollywood Motion Picture industry through its "names" and "personalities" to support legislation endorsed by the Communist Party and its sympathizers. (3)

The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, according to T-1, held a number of mass meetings in which such Hollywood personalities as EDWARD G. ROBINSON, OLIVIA de HAVILAND, ALBERT DEKKER, JOAN FONTAINE, CAREY McWILLIAMS, HELEN GAHAGAN DOUGLAS, COL. EVANS CARLSON, EARL ROBINSON, JAMES ROOSEVELT, ROBERT W. KENNY, and many others participated. (4)

Source T-1 on July 19, 1947 informed that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions in the political field during the primary campaign in 1946 came out in full support of ROBERT W. KENNY for Governor, ELLIS E. PATTERSON for Senator, and some other candidates on the Democratic ticket. KENNY and PATTERSON were defeated in the Primary by a large vote. It did not support LARUE McCORMICK, the candidate for the Los Angeles School Board who has been a candidate for public office a number of times on the Communist ticket. (4)

Source T-1 further informed on July 19, 1947 that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has directly cooperated with, affiliated with or officially sponsored the following organizations: (4)

AMERICAN YOUTH FOR DEMOCRACY
INTERNATIONAL WORKERS ORDER
MOBILIZATION FOR DEMOCRACY
NATIONAL CITIZENS POLITICAL ACTION COMMITTEE
LOS ANGELES INDUSTRIAL UNION COUNCIL
AMERICAN VETERANS COMMITTEE
CONFERENCE OF STUDIO UNIONS
HOLLYWOOD WRITERS MOBILIZATION
CITIZENS COMMITTEE FOR BETTER EDUCATION
AMERICAN JEWISH CONGRESS
VETERANS OF THE ABRAHAM LINCOLN BRIGADE
NATIONAL LAWYERS GUILD

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Source T-1 on July 19, 1947 informed that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions went out of existence on February 11, 1947 and its personnel along with the personnel of other organizations became the Hollywood Branch of the Progressive Citizens of America.

The Los Angeles file contains a dodger bearing "stamp date" September 11, 1945 with the heading "WE HAVE LEARNED THAT WE CANNOT LIVE ALONE," which lists the officers of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions as follows:

JOHN CROMWELL	Chairman
BETTE DAVIS	Vice Chairman
DORE SCHARY	Vice Chairman
JOHN B. HUGHES	Vice Chairman
JOSEPH SZIGETI	Vice Chairman
E. Y. HARBURG	Secretary
DANNY KAYE	Treasurer.

~~Limited Classification~~
~~Review Conducted~~
~~See Top Serial~~
~~Form A-77~~

There was also listed on this dodger the Executive Council of 98 members. Of this number, the following 14 members have records of Communist activity and Communist Party membership records. They are the following, with their records shown below:

RS/MAW

MARGARET BENNETT (true name MARGARET BENNETT WILLIS)
Communist Party name MARCIA LENNOX.

Mrs. BENNETT is a member of the Communist Party, according to Source T-2. Detailed information regarding BENNETT's Communist activities will be found under the section of this report entitled "Hollywood Democratic Committee."

WILLIAM FRANK BLOWITZ, with alias CARL BEMTON.

According to T-2, BLOWITZ is a member of the Communist Party. Further details regarding his Communist connections and background will be found under the section of this report entitled "League of American Writers."

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SIDNEY ROBERT BUCHMAN

[Source T-2] (SRW) advises that BUCHMAN is a member of the Communist Party. Further details regarding BUCHMAN's Communist connections and background will be found under the section of this report entitled "League of American Writers." (4)

ABRAM S. BURROWS, Communist Party name ABE BURROWS.

[According to Source T-2,] (SRW) BURROWS is a member of the Communist Party. Details regarding his Communist history and background will be found under the section of this report entitled "League of American Writers." (3)

NORVAL DIXON CRUTCHER, Communist Party name NORMAN NEWMAN.

[Sources T-18 and T-12] (SRW) advise that CRUTCHER is a member of the Communist Party. Further details regarding his Communist connections, together with his background will be found under the section of this report entitled "Motion Picture Democratic Committee." (3)

LOUIS HARRIS.

[Source T-2 reports] (SRW) that HARRIS is a member of the Communist Party. Educational information regarding his Communist connections and background will be found under the section of this report entitled "Hollywood Democratic Committee." (3)

REX INGRAM

[Source T-5 has reported] (SRW) that REX INGRAM is a member of the Communist Party. Further background information and details regarding his Communist connections will be found under the section of this report entitled "Hollywood Democratic Committee." (4)

JOHN HOWARD LAWSON.

[Source T-2 advises] (SRW) that LAWSON is a member of the Communist Party and further details regarding his Communist connections and background will be found under the section of this report entitled "League of American Writers." (3)

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SAM MOORE

Source T-2 has reported that MOORE is a member of the Communist Party. Details regarding his Communist connections and background will be found under the section of this report entitled the "League of American Writers." (U)

JACK MOSS, true name JACK MOSKOWITZ.

On May 7, 1945 T-99 advised that their records show that MOSS came to Hollywood in 1932 and was employed as Manager for actor GARY COOPER until 1938 at which time he went to Paramount Studios as a Director. He worked at Paramount until 1940, following which he was employed by the ORSON WELLES Mercury Theater as a Producer for a little over one year. In 1943, he was hired by the Columbia Studios as a Producer. (U)

Source T-2 reported in 1945 that MOSS held 1944 Communist Party book number 50536 at which time he was assigned to Branch Y, Northwest Section of the Los Angeles County Communist Party; that he later held 1944 Communist Political Association Card #39301 and on December 6, 1944, was issued 1945 Communist Political Association Card #47441. (U)

Source T-13 stated during the latter part of March, 1945 that MOSS was to give a small going-away party for CARL WINTER, former President of the Los Angeles County Communist Political Association; that this party was rather a small affair given for a few friends of CARL WINTER in the motion picture industry. (U)

In August, 1945, according to Source T-1, MOSS was named to the Executive Council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. (U)

Source T-2 reported on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945, and November 19, 1945 that MOSS was a member of the Northwest Section, Los Angeles County Communist Political Association. (U)

MORTIMER WILLIAM POMERANCE, with alias BILL POMERANCE.

Source T-2 advises that POMERANCE is a member of the Communist Party. Details regarding his Communist connections and background will be found under the section of this report entitled "Hollywood Democratic Committee." (U)

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EARL HAWLEY ROBINSON, aka
Earl Robinson, Earl Hall.

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[Source T-31] reported on July 16, 1943 that Mr. and Mrs. EARL ROBINSON were transferred from the Communist Party in New York City to A-3 Branch of the Northwest Section, Los Angeles County Communist Party. (U)

[Source T-2 reported on August 31, 1944; January 8, 1945; January 16, 1945 and February 26, 1945 that EARL ROBINSON continued to be a member of the Northwest Section, Los Angeles County Communist Political Association. (U)

[Source T-89 on January 31, 1947] advised that for a time prior to August 17, 1946 ROBINSON was employed as a musical composer at $750.00 per week at the Metro-Goldwyn-Mayer Studios on the musical score of the motion picture "ROMANCE OF ROSIE RIDGE." Also, that ROBINSON had been hired periodically during the years 1944 and 1945 at the Metro-Goldwyn-Mayer Studios at a salary of $500.00 per week. (U)

Source T-116 reported on January 30, 1946 that the closest friends of GEORGE MOSKOV, Soviet Diplomatic official in Los Angeles, were EARL ROBINSON and LESTER and JULES BASSIEN. (U)

DALTON TRUMBO, alias JAMES DALTON TRUMBO.

[Source T-2 has] advised that TRUMBO is a member of the Communist Party. Details regarding TRUMBO's background and Communist connections will be found under the section of this report entitled "Motion Picture Democratic Committee." (U)

FRANK WRIGHT TUTTLE.

[Source T-2 has] identified TUTTLE as being a member of the Communist Party. Details regarding his Communist Party affiliations, together with his background, will be found under the section of this report entitled "Motion Picture Democratic Committee." (U)

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THE LOS ANGELES EDUCATIONAL ASSOCIATION, INC., also known as the People's Educational Center

The People's Educational Center was first formed at a meeting held on December 19, 1943 and has been continuously in existence since that time. T-22 made available a copy of a mimeographed letter written to students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center. (C) (U)

T-23 advised that at a meeting of the Executive Committee of the Communist Party of Los Angeles County held on January 3, 1944, MAX SILVER, then Organizational Secretary of the Communist Party, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would close entirely. Subsequently the Workers School was discontinued by the Communist Party. Thereafter the People's Educational Center was incorporated under the laws of California under the name of the Los Angeles Educational Association, Incorporated, wherein it was described as a non-profit educational corporation organized for the purpose of realizing through study and education the ideals of democracy and aid through education in the accomplishment of an enlightened and harmonious community. (C) (U)

T-24 advised that at a meeting of the Board of Directors of the Los Angeles Educational Association on January 25, 1947 Mr. SIDNEY DAVISON, Director of the School, announced that during the schoolyear 1946 enrollment had increased sixty per cent and that in the fall term of 1946 there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the year. The school as of that time was self-supporting and all debts had been paid off. (C) (U)

The PEC catalogue for the summer of 1947 reveals that there are no formal entrance requirements for attendance at this school. The regular fee for a course is six dollars, except for certain designated courses. The school is described as being education "of the people, by the people and for the people".

There are set forth hereinafter the members of the Board of Directors and teaching staff of the People's Educational Center as reflected in their 1947 summer catalogue.

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Board of Trustees

1. Dr. LEO BIGELMAN, President. T-2 has advised that on January 16, 1945 BIGELMAN was listed as a member of the Cultural Section of the Hollywood Communist Party. BIGELMAN is a medical doctor practicing medicine at the Crossroads of the World, Hollywood. He is described as teacher and lecturer on social, economic and political questions, formerly associated with the Workers School of Los Angeles.

2. HELMER BERGMAN, Vice-President. T-3 and T-5 have advised that BERGMAN is currently a member of the Hollywood Section of the Communist Party. BERGMAN has been a labor leader in Los Angeles for many years and is a member of the International Brotherhood of Electrical Workers, Local 40, A.F.L. BERGMAN is teaching a course known as Trade Union Principles and Practices.

3. MAURICE HOWARD, Secretary-Treasurer. T-2 has advised that on February 26, 1945 HOWARD was a member of the Cultural Club of the Hollywood Communist Party. HOWARD is a graduate of Reed College and taught school in Washington and Oregon. He was formerly Chief Field Examiner of the National Labor Relations Board at Los Angeles, and also at one time was California Deputy Labor Commissioner at San Jose. He is now business agent of the Screen Cartoonists Union. HOWARD is teaching the course known as the History of the American Labor Movement.

4. SIDNEY DAVISON, Director, People's Educational Center. T-3 and T-5 have advised that DAVISON is currently a member of the Hollywood Section of the Communist Party. T-3 has further advised that in the spring of 1947 DAVISON also held the position of Educational Director of the Community Subsection, Hollywood Section, Communist Party. DAVISON holds a Bachelor of Arts degree from the College of the City of New York and during World War II was in the U.S. Navy for four years. He teaches a course at the People's Educational Center, known as Review of the Week.

Other members of the Board of Trustees include the following:

DR. JACK AGINS. AGINS is a medical doctor practicing at the Crossroads of the World, Hollywood. He has not been definitely identified as a member of the Communist Party; however, his wife, MINNA, has been identified as such by T-5 as of May 25, 1947.

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GEORGE BELLER. On January 16, 1945 T-2 identified BELLER as a member of the Cultural Club of the Hollywood Communist Party. T-5 has also identified BELLER as a member of the Communist Party on May 24, 1947. BELLER is an accountant and auditor.

DOROTHY CONNELLY. T-5 advises that DOROTHY CONNELLY is listed as of May 1947 as a member of the Wilshire-Fairfax Club, 16th C.D., Communist Party.

LEO GALLAGHER. In 1938 GALLAGHER was a candidate for the office of Secretary of the State of California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party, according to T-3 and T-4.

SANFORD GOLDNER. GOLDNER has been identified as an active member of the Communist Party by T-4. He is currently research director in charge of the Los Angeles Office, California C.I.O., and also teaches a course at the People's Educational Center known as Current Problems of Jewish Life.

SONDRA GORNEY. On January 16, 1945 T-2 identified GORNEY as a member of the Communist Party of Hollywood. She is the wife of JAY GORNEY, movie script writer who was a member of the Communist Party on January 16, 1945, according to T-2. SONDRA GORNEY writes movie reviews for the People's Daily World published at San Francisco, California, a paper which has uniformly followed the Communist Party line.

WILLIS J. HILL. HILL has not been identified as a member of the Communist Party. He is president and general representative of the Carpenters Union, Local 634.

ROBERT LEES. On January 16, 1945 T-2 identified LEES as a member of the Communist Party of Hollywood. LEES has been actively writing in the motion picture industry for twelve years and in the past has been under contract at Paramount Studios.

FRANCES MILLINGTON. MILLINGTON has not been identified as a member of the Communist Party.

CARLETON MOSS. MOSS is a Negro screen writer who has not been definitely identified as a Communist Party member. MOSS is teaching a course at the People's Educational Center known as The Negro in World Affairs.

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HERBERT SORRELL. [T-12 has made available a 1938 Communist Party Book Number 60622 in the name of HERBERT STEWART which reveals that STEWART had been assigned to Studio Unit No. 2, Industrial Section, Communist Party. The FBI Laboratory has advised that the writing of the name "Herbert Stewart" on this Communist Party book was done by HERBERT SORRELL. SORRELL is currently president of the Conference of Studio Unions and business agent of Local 644, Motion Picture Painters and Scenic Artists. Since 1940 on occasion SORRELL has deviated from the Communist Party line. There is no information indicating he is currently a member of the Communist Party.

FRANK TUTTLE. [On January 16, 1945 T-2] advised that TUTTLE was a member of the Communist Party at Hollywood. TUTTLE is a motion picture director and writer. TUTTLE is teaching a course at the People's Educational Center known as Motion Picture Direction.

CELIA WILLBY. [On September 7, 1944 T-6] identified WILLBY as a member of the Communist Party of Los Angeles. During 1945 she was an organizer for the United Office Professional Workers of America, C.I.O., Local No. 9 and Local 178, Los Angeles.

STAFF:

[88484]

LILLIAN RIPPS, Secretary of the Staff. [On January 16, 1945 T-2 revealed that RIPPS was a member of the Communist Party at Hollywood. T-2 has advised that RIPPS is currently a member of the Communist Party and the Community Subsection thereof in Hollywood. T-3 has advised that during 1946 RIPPS was a member of the Chairmen's Council, Community Subsection, Hollywood Section, Communist Party.

YVONNE SHEPHERD, Registrar. [On February 11, 1947 T-26] advised that YVONNE SHEPHERD, a Negress, had been recruited into the Communist Party by PETTIS PERRY. SHEPHERD has also been identified as a member of the Communist Party [by T-4.]

TEACHING STAFF:

Other members of the faculty include the following:

MINNA AGINS, who acts as Coordinator for the course, Current Problems of Jewish Life. She is a member of the Communist Party currently at Hollywood, [according to T-5.] She was born in the Ukraine and received her early education in the Far East. She attended Columbia University and holds a Bachelor of Arts degree from Cornell University.

ALVAH BESSIE, who teaches a course How to Read a Book. On January 16, 1945 and February 26, 1945 BESSIE was identified as a member of the Communist Party at Hollywood [by T-2.] BESSIE is a novelist, screenwriter and critic.

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HERBERT BIBERMAN, who teaches Motion Picture Directing at the People's Educational Center. On January 16, 1945, T-2 identified BIBERMAN as a prominent member of the Communist Party at Hollywood. He is a graduate of the University of Pennsylvania who has been employed as a motion picture writer, director, and associate producer. (4)

WILLIAM BLOWITZ, who teaches Publicity and Public Relations. On January 16, 1945 and February 26, 1945, BLOWITZ was identified as a member of the Communist Party in Hollywood by T-2.

MORRIS BROWDA, who teaches How to Listen to Music. On January 16, 1945 and February 26, 1945, T-2 advised MORRIS BROWDA was listed as member of the Communist Party at Hollywood. BROWDA graduated from, and taught at the School of Music, University of Southern California, and has written on musical topics for a number of papers and magazines. (4)

BONNIE CLAIRE, who teaches Political Organization, Its Principles and Practices. On January 16, 1945, T-2 identified CLAIRE as a member of the Communist Party at Hollywood. She has also been identified as a current member of the Communist Party, according to T-5. She was former California State Director of the American Committee for Yugoslav Relief, and most recently was Coordinator for the Henry A. Wallace meeting at the Gilmore Stadium. (3)

EDWARD DMYTRYK, who teaches Production Preparation. He was identified as a member of the Communist Party at Hollywood on January 16, 1945 and February 26, 1945 by T-2. DMYTRYK is Director and Producer in the motion Picture industry, currently working for RKO Studios. (3)

GUY ENDORE, who teaches The Modern Novel. On January 16, 1945 and February 26, 1945, ENDORE was identified by T-2 as a member of the Communist Party at Hollywood. ENDORE is a screen writer and author. (3)

LEONARD FELS, who teaches Political Economy II. T-5 has identified FELS as a current member of the Communist Party. He is a graduate of the University of California at Los Angeles. In 1936 and 1942 he was a member of the Executive Board of Local 6, International Longshoremen's and Warehousemen's Union. From 1942 to 1945 he was a member of Local 302, International Brotherhood of Electrical Workers. (4)

CARL FOREMAN, who teaches Screen Writing II. On August 31, 1944, T-2 identified FOREMAN as a member of the Communist Party at Hollywood.

GEORGE GLASS, who teaches Publicity and Public Relations. On January 16, 1945 and February 25, 1945, GLASS was identified as a member of the Communist Party in Hollywood by T-2.

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GORDON KAHN, who teaches Screen Writing III. On January 16, 1945 and February 26, 1945 T-2 identified KAHN as a member of the Communist Party at Hollywood. He has written feature articles in Atlantic Monthly and has been employed as a screen writer.

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MURRAY KORNGOLD, who teaches the Science of Society. He is currently a member of the Communist Party, according to T-5. KORNGOLD is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for Stars and Stripes.

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KATHERINE McTERNAN, who teaches Three Economic Doctrines -- Malthus, Marx and Hanson. She is currently a member of the Communist Party, according to T-5. She was formerly a teaching assistant in the Department of Economics at the University of California and also taught Economics at the California Labor School at San Francisco.

ARNOLD MESCHES, who teaches Drawing and Painting I. He is currently a member of the Communist Party, according to T-5. He is a free lance advertising artist and studio sketch artist.

ALLAN METCALF, who teaches Political Organization, Its Principles and Practices. T-4 has identified METCALF as a member of the Communist Party. He was formerly Director of the Southern California Committee To Win the Peace.

ABRAHAM OLKEN, who teaches Current Problems of Jewish Life. OLKEN has been identified as a current member of the Communist Party by T-5. T-7 and T-8 have verified this. OLKEN is manager of the Los Angeles Morning Freiheit Association.

SYLVAN PASTERNAK, who teaches Public Speaking and Parliamentary Law. He was formerly business agent of Local 1421, United Electrical, Radio and Machine Workers of America, C.I.O. He has not been identified as a member of the Communist Party. However, his wife ELEANOR PASTERNAK, is a member currently, according to T-5.

PAQUERETTE PATHE, who teaches Ceramics, Beginning and Intermediate. She is a dancer and dancing teacher, who established her own ceramics studios two years ago at Los Angeles. T-5 has identified her as a current member of the Hollywood Section, Communist Party.

MARGARET ROMA, who teaches Theater and Its History. She is currently a member of the Communist Party, according to T-5 and T-3 and assigned to the Hollywood Section. She came to the United States in 1941, having previously been a member of the Front Populaire. She is now running her own Theater Workshop.

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JOHN SANFORD, who teaches the Modern Novel. On January 16, 1945 and February 26, 1945 SANFORD was a member of the Communist Party at Hollywood, according to T-2. He is a graduate of the Law School at Fordham University and the author of several novels. (3)

RUTH MARROW SLADE, who teaches Basic Journalism. She has been identified as a member of the Communist Party by T-9. She is a former editor of the Southern California Labor Herald and was also formerly Publicity Director for the Russian War Relief, and most recently Executive Secretary of the Civil Rights Congress. (3)

HAL SMITH, who teaches Screen Writing I. On January 16, 1945 and February 26, 1945 SMITH was identified as a member of the Communist Party at Hollywood by T-2. He formerly was a director of the Federal Theater Project in New York and worked with the San Francisco Theater Union and Workers Laboratory Theaters. He is also a screen writer. (3)

LORY TITELMAN, who teaches the Pre-School Age Child. She is currently a member of the Communist Party, according to T-2. She was formerly Director of the Child Care Nursery School at Santa Monica and School for Nursery Years. (3)

LLOYD VAN DYKE, who teaches Trade Union Principles and Practices. In May 1946 T-3 and T-4 identified VAN DYKE as a member of the Communist Party. VAN DYKE is past president of Local 1421, United Electrical Studio and Machine Workers of America, C.I.O. (3)

During the summer term of 1947 between sixty-five and seventy-five instructors and guest speakers will participate in the summer session of the People's Educational Center. Of these the above described individuals as noted have been definitely identified as members of the Communist Party. T-3 advised that the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term at club meetings of the Communist Party, Communist Party members are urged to attend this school to aid in their development in their particular field, as well as political development. Informants pointed out that according to present plans four semesters are held each year. These are known as the Winter, Spring, Summer and Fall Terms. The faculty of these schools vary each term according to the availability of personnel. (3)

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JOINT ANTI-FASCIST REFUGEE COMMITTEE

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General Background and Purpose

Informant T-1 reported on March 30, 1944 that the Los Angeles Chapter of the JOINT ANTI-FASCIST REFUGEE COMMITTEE was formed on February 24, 1942 by consolidation of the AMERICAN COMMITTEE TO SAVE REFUGEES and the UNITED AMERICAN SPANISH AID COMMITTEE. According to this informant, the general purpose of the J.A.F.R.C. is to raise funds to bring to the Western Hemisphere persons whom it describes as "Anti-Fascist," but who are in reality Communists or Communist sympathizers; and particularly those who fought for the Loyalist cause in the Spanish Civil War.

It is noted that the JOINT ANTI-FASCIST REFUGEE COMMITTEE was cited as a Communist front by the Special Committee on the Un-American Activities March 29, 1944.

Communist Control

National Communist Party Directive

Informant T-49 on January 1, 1944 made available an official directive from the "National Org. Dept." to "Dear Comrades." This directive is dated April 13, 1943 and states in part:

> "The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America. ..... Comrade Browder placed this question as one of paramount concern to America. ..... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign. .....and would also be well if every district made a contribution to the work of this committee. ..... We are sending you under separate cover publicity petitions and post cards. ..... "

Control Exercised by the Los Angeles County Communist Party

Informant T-48 advised on May 14, 1945 that HELEN FISCHER of the Los Angeles office of the J.A.F.R.C. frequently confers with HELEN WINTER and

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CARL WINTER regarding the policies of the J.A.F.R.C. and its fund raising activities. It is noted that at the time this information was received CARL WINTER was president of the Los Angeles County Communist Political Association and his wife, HELEN WINTER, was membership director for the Los Angeles County Communist Political Association. (4)(4)

Informant T-41 advised on February 16, 1945 that FELIX KUSMAN of the National Office of the J.A.F.R.C. and MARIAN OWENS of the San Francisco Chapter of the J.A.F.R.C. met with CARL WINTER, president of the Los Angeles County Communist Political Association, regarding J.A.F.R.C. policy. CARL WINTER summarized the decisions made at the meeting as follows: (4)(4)

1. Consolidation of the Los Angeles and Hollywood offices of the J.A.F.R.C. should be effected.
2. An executive committee should be established.
3. Closer relations with War Veterans should be effected.

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(4)(4)

Officers of J.A.F.R.C.

The following officers, past or present, of the Los Angeles branches of the J.A.F.R.C. are known Communists:

HELEN MONFRIED FISCHER, with aliases Mrs. Maurice Crocker, Mrs. Maurice Clark.

HELEN FISCHER is presently executive secretary of the Los Angeles branch of the J.A.F.R.C. and has occupied that position since at least April 7, 1942 according to an article in the PEOPLE'S WORLD of that date. Informant T-34 advised on October 26, 1943 that HELEN FISCHER was listed as a guest to be invited to the Los Angeles County Communist Party Convention held on October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles Communist Party). Informant T-2 made available a membership list of Branch E of the Northwest Section of the Los Angeles Communist Party on November 16, 1943 on which appears the name HELEN F. who was assigned C.P.Book No. 48140. (4)(4)

(4)(4)

1942

Infomant T-27 advised on May 19, 1945 that the following individuals were officers of the J.A.F.R.C., Los Angeles Branch, as of 1942: (4)(4)

Chairman - SONJA DAHL, alias Mrs. Edward Biberman, member of the Los Angeles County Communist Party according to information furnished by Informant T-2 on May 19, 1945. (4)(4)

Executive Secretary - MARY ANN EUBANKS, member of Los Angeles County Communist Party according to Informant T-2 on May 19, 1945. (4)(4)

Treasurer - SUE ROSSEN, alias Mrs. Robert Rossen, member of the Los Angeles County Communist Party according to Informant T-2 on May 19, 1945. (4)(4)

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1943, Hollywood Branch

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Executive Secretary - Miss GLENDA SULLIVAN, according to information furnished by Informant T-1 on March 30, 1944. Miss SULLIVAN, according to information furnished by Informant T-34 on July 14, 1943, was at that time membership director of the Northwest Section of the Los Angeles County Communist Party. (4)

Executive Board

(UACP) Informant T-11 on April 19, 1943 advised that on that date DALTON TRUMBO was elected as a member of the Executive Board of the Los Angeles Branch of the J.A.F.R.C. and was the main speaker at a meeting of the Executive Board of the J.A.F.R.C. held on the same date. Informant T-2 has advised on the following dates that DALTON TRUMBO is a member of the Los Angeles County Communist Party: August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (4)

1944, Hollywood Branch

A pretext call by Special Agent SIGURD FLAATA on October 12, 1944 reflected that MILDRED ROBERTSON was at that time Executive Secretary of the Hollywood Branch, J.A.F.R.C. Informant T-46 advised on April 19, 1945 that MILDRED ROBERTSON was a member of Section III-A of the Los Angeles County Communist Political Association holding Book No. 58449. (4)

Sponsors

Informant T-24 advised that since January, 1945, the J.A.F.R.C. has sponsored the "Spanish Refugee Appeal" and has used this organization as its fund raising front. Letterheads of the "Spanish Refugee Appeal" of the J.A.F.R.C. list among others fourteen individuals from the motion picture industry of whom the following are known Communists: (4)

CANADA LEE, member of the Los Angeles County Communist Party, according to Informant T-2 furnished on August 31, 1944. (4)

ALBERT MALTZ, member of the Los Angeles County Communist Party, according to Informant T-2 furnished on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (4)

KAREN MORLEY, member of the Los Angeles County Communist Party, according to Informant T-2, furnished on January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (4)

ROBERT ROSSEN, a member of the Los Angeles County Communist Party, according to Informant T-2 furnished on August 31, 1944; January 16, 1945; and November 19, 1945. (4)

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DALTON TRUMBO, member of the Los Angeles County Communist Party, according to Informant T-2 furnished on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (C)(U)

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Fund Raising Activities

Set out below are a few examples of how this organization has used Hollywood names to further its cause.

Informant T-19 advised on May 19, 1945 (C)(U) that on May 2, 1945 the Women's Division of the J.A.F.R.C. held a "Spanish Refugee Appeal" luncheon at the Beverly Hills Hotel in Beverly Hills. Informant T-19 (C)(U) advised that the sponsors for this function included the following persons identified with the motion picture industry: (3)

Mrs. JOHN HOWARD LAWSON, member of the Los Angeles County Communist Party, according to Informant T-2, information furnished on November 16, 1943. (C)(U)

Mrs. ALBERT MALTZ, member of the Los Angeles County Communist Party, according to information furnished by Informant T-2 on November 16, 1943. (C)(U)

Miss GALE SANDERGAARD, member of the Los Angeles County Communist Party, according to information furnished by Informant T-2 on August 31, 1944; ~~November~~ January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945. (C)(U)

Mrs. DALTON TRUMBO, member of the Los Angeles County Communist Party according to information furnished by Informant T-2 on November 16, 1943. (C)(U)

Mrs. FRANK TUTTLE, member of the Los Angeles County Communist Party in 1947 according to information furnished by Informant T-3 on December 19, 1946. (C)(U)

Informant T-24 made available on May 14, 1945 a report entitled: (C)(U)

"SPANISH REFUGEE APPEAL

Auspices of the Joint Anti-Fascist Refugee Committee, Hollywood and Los Angeles Chapters for the period from January 1, 1945 through March 31, 1945 . .....

.....

Hollywood Community Division:

.....

2. S. F. French Consul-Boyer off the record meeting of key Hollywood figures. Direct appeal for large donations. Beforehand, a number of selected persons will be approached for big contributions to start the giving. .....

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3. Industry Dinner-- Producers, directors, actors, writers and agents actively involved. Can bring in from $15,000 to $25,000.

4. Persons not involved in the above-mentioned functions will be approached by individuals (influential) soliciting personally."

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[Informant T-60] made available on May 28, 1943 a memorandum signed ALVAH BESSIE (a member of the Los Angeles County Communist Party according to information furnished by [Informant T-2] on August 31, 1944; January 8, 1945; January 16, 1945; February 26, 1945; and November 19, 1945.) directed to twenty-two individuals whom Informant T-60 advised were highly paid employees of the Warner Bros. Studio. This memorandum states in part:

"You guys were kind enough to sign asking for the release of 2,000 Anti-Fascist fighters of all nationalities in the concentration camps of North Africa. ..... HOWARD KOCH and I have been asked by the J.A.R.C. to act as a committee of two for this studio---to raise a quota of $1,500. ..... Can you give us a donation of $50.00? ....."

The following Hollywood personalities have appeared as headliners for the J.A.F.R.C. at mass meetings in Los Angeles:

OLIVIA de HAVILLAND and PHILLIP DORN on March 12, 1943. [(Informant T-11 furnished on March 20, 1943.)]

PAUL ROBESON and HAZEL SCOTT on August 5, 1943. (Informant, PEOPLE'S WORLD of July 10, 1943.)

JOHN GARFIELD and PAUL ROBESON on February 4, 1945. (Informant, personal observation of Special Agent FRED G. DUPUIS.)

RITA HAYWORTH (Listed as honorary chairman of Women's Division, "Spanish Relief Appeal," for function on June 21, 1946. (Informant, PEOPLE'S WORLD of June 20, 1946.)

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The following was prepared and submitted by Special Agent GEORGE D. THOMSON:

LINCOLN COMMUNITY BOOK CENTER
aka The Lincoln Book Shop

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The records of the Los Angeles County Clerk's Office, Los Angeles, California, reveal that on July 16, 1943 EUGENE JOHN REED, Hollywood, California, had the name "The Lincoln Book Shop" filed as a fictitious name business. REED indicated that he operated the business alone. The August 7, 1943 issue of the "People's Daily World" contained a feature article revealing that the LINCOLN BOOK SHOP would open at 1721 North Highland Avenue on August 8, 1943. The shop was to be operated by JACK and JESSIE REED.

T-2 advised on August 31, 1944 that EUGENE JOHN REED was a member of the COMMUNIST PARTY in Hollywood. This same source further advised on January 16, 1945 that EUGENE JOHN REED and JESSIE REED were members of the COMMUNIST PARTY in the NORTHWEST SECTION thereof.

T-61 advised in September, 1943 that the LINCOLN BOOK SHOP had been designated by the Los Angeles County COMMUNIST PARTY as the official book store for the sale of Communist literature to clubs of the COMMUNIST PARTY located in the Hollywood Area.

The records of the County Clerk's Office, Los Angeles, California, reflect that on March 5, 1945 the Secretary of State of California certified the Articles of Incorporation of a group known as LINCOLN COMMUNITY BOOK CENTER, a non-profit, non-stock membership corporation. The articles were thereafter, on March 16, 1945, filed in the Office of the Los Angeles County Clerk. The purpose and object of the corporation was to educate the people in Hollywood.

The persons executing the articles of incorporation and agreeing to serve in the capacity of directors until the election of their successors included the following:

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SAMUEL FREEMAN, 1962 Glencoe Way, Hollywood, California. T-34 advised on February 7, 1944 that SAMUEL FREEMAN was a member of the COMMUNIST PARTY and on December 26, 1943 had been transferred from Branch 59-1 to Branch 59-2 of the 16th Congressional District. T-64 advised on July 11, 1944 that FREEMAN was a member of the 59th Assembly District Communist Club.

ELIZABETH GLENN, 1604½ North Harvard, Los Angeles, California. T-2 advised on January 16, 1945 that at that time ELIZABETH GLENN was Organizer of the Cultural and Miscellaneous Club of the NORTHWEST SECTION which covered the area known as Hollywood, California. T-4 advised that GLENN had been one of the leading comrades of the Los Angeles County COMMUNIST PARTY, particularly in the Hollywood Area for the last three or four years. This informant further advised that during 1947 GLENN assumed the position as County Finance Direct of the Los Angeles County COMMUNIST PARTY. GLENN's position as Fi Director was verified by T-3.

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EMILY GORDON, 10561/2 North Oxford, Los Angeles, California, T-4 and T-8 advised that EMILY GORDON was County Literature Director of the COMMUNIST P[illegible] during 1944 and a portion of 1945 and was extremely active at t[illegible] adership level in the COMMUNIST PARTY. T-4 revealed that at a meeting of the Los Angeles County COMMUNIST PARTY on August 19, 1945 GORDON was nominated for State Committee of the COMMUNIST PARTY of California but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. T-24 advised on April 21, 1947 that GORDON was no longer in a position of leadership in the COMMUNIST PARTY and had been dropped from membership because of a "right opportunist disagreement" with COMMUNIST PARTY policy. (U)

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T-63 has advised that during 1944 the LINCOLN BOOK SHOP distributed "The Communist" and the "Daily People's World" to clubs of the NORTHWEST SECTION 63rd Assembly District, 57th Assembly District, Burbank, Van Nuys and Hollywood COMMUNIST PARTY. (U)

T-32 advised that in October, 1945 SHIRLEY KOPLOY was then managing the LINCOLN BOOK SHOP and that REED had been forced to give up the management because of poor health. (U)

T-65 advised in August, 1943 that SHIRLEY KOPLOY had been recruit into the COMMUNIST PARTY by MAX SILVER and had been assigned to the DAY BRAN Midtown Section, COMMUNIST PARTY and issued 1943 Book #48520. (C)(U)

On July 11, 1944, T-66 advised that the records of the 59th Asse District Communist Club revealed that KOPLOY was carried as a member of th club and had been issued 1944 COMMUNIST PARTY Book #46793. (C)(U)

During June, 1946, T-32 advised that the officers now serving behalf of the LINCOLN COMMUNITY BOOK CENTER included the following: (U)

JOHN HOWARD LAWSON, president. T-2 advised on January 16, 194 JOHN HOWARD LAWSON was a member of the COMMUNIST PARTY in Holl and had been issued 1944 COMMUNIST PARTY Book #41850 and had assigned to BRANCH A-3. T-28 advised that LAWSON is one of t leading Communists at the policy level among the cultural pec active in the COMMUNIST PARTY in Hollywood. (C)(U)

WALDO SALT, vice president. On August 31, 1944, T-2 advised WALDO SALT was Educational and Literature Director of CLUB the COMMUNIST PARTY in Hollywood and had been issued 1943 C PARTY Book #25263 and 1944 COMMUNIST PARTY Book #48986. T- that during the Fall of 1946 subject was named Organizer of CULTURAL SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY, a tinues to act in that capacity as of July, 1947. (C)(U)

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[redacted] LA-3067 (teletype from L.A. 8-29-47)

MIRIAM LOGAN, secretary. T-6 advised that from June of 1944 to December, 1946 LOGAN was an active member of the COMMUNIST PARTY at San Pedro, California. During the period from October 12, 1944 to the Summer of 1946, LOGAN managed the MARITIME BOOK SHOP, 266 West 6th Street, San Pedro which, during that period, was the outlet for Communist literature at San Pedro. In the Fall of 1946, LOGAN was transferred to the LINCOLN BOOK SHOP in Hollywood to act as Manager there.

T-3 advised that from 1945 through April, 1947 the LINCOLN BOOK SHOP was the outlet for Marxist and Communist literature in Hollywood, California and that all clubs of the HOLLYWOOD SECTION, COMMUNIST PARTY purchased literatur at that store.

T-4 advised that at a meeting of the Organizational Commission of the COMMUNIST PARTY at County Offices of the COMMUNIST PARTY on Monday, December 2, 1946, the financial status of the LINCOLN BOOK SHOP was brought up for discussion. It was announced that the book shop was indebted in the amount of $2,000 and that the Los Angeles County COMMUNIST PARTY had been forced to make a loan of $1,500 to the shop to pay off its account with the INTERNATIONAL PUBLISHERS.

T-3 advised that on May 1, 1947 the LINCOLN COMMUNITY BOOK CENTER, 1721 North Highland Avenue, was closed because of its poor financial condition and the further fact that the lease on the building had been lost. T-3 advised that as of July, 1947 the COMMUNIST PARTY does not maintain a book shop in the Hollywood Area and that the clubs of the COMMUNITY SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY presently obtained their literature from CLARENCE L. RICKLEFS, 984 Palm Avenue, Los Angeles. RICKLEFS is Literature Director for the COMMUNITY SUB-SECTION, HOLLYWOOD SECTION, COMMUNIST PARTY.

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PROGRESSIVE CITIZENS OF AMERICA

According to Source T-1, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947 when two previously active clubs--The National Citizens Political Action Committee and the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions--were combined. A leaflet, which was distributed in Los Angeles prior to February 11, 1947, announced that a meeting would be held on that date at the Embassy Auditorium in Los Angeles for the purpose of organizing the Progressive Citizens of America in Southern California. The leaflet urged the Progressive Citizens of America "to organize the brass tacks of politics in every precinct and in every Assembly District!--to organize every profession, talent, skill, craft, occupation--to fight for a program of peace, prosperity, and freedom in one world." The leaflet announced that JOE DAVIDSON, National Chairman of the PCA, would be the principal speaker and included as other active participants in the meeting ROBERT KENNY, DR. LINUS PAULING, GENE KELLY, and CAREY MC WILLIAMS. This leaflet listed the address of the Progressive Citizens of America as being 1515 Cross Roads of the World, Hollywood, 28, California.

Source T-103 reported that EDWARD MOSK acted as Chairman of the organizational meeting of the Progressive Citizens of America which was held in Los Angeles on February 11, 1947. MOSK outlined the purpose of the meeting and introduced DR. LINUS PAULING. According to Source T-103, PAULING discussed the production of atomic energy and the atomic bomb and its significance to world government. Source T-103 stated that JOHN CROMWELL, retiring Chairman of HICCASP, commented regarding the consolidation of the two organizations which are to form the Progressive Citizens of America, after which JOE DAVIDSON, National PCA Co-Chairman, explained the purposes of the new organization. Following DAVIDSON's remarks, election for Directors of the new PCA Chapter ensued. As a result of this election, one hundred Directors were chosen and ROBERT W. KENNY, former Attorney General of California, was elected Chairman. Vice Chairmen elected were EDWARD MOSK, HOWARD KOCH, DR. LINUS PAULING, LENA HORNE, SENIEL OSTROW and GENE KELLY, and Mrs. WILLIAM DIETERLE, Secretary.

Of the one hundred Directors elected, the following individuals are known to the Los Angeles Field Division to be members of the Communist Party:

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DR. MURRAY ABOWITZ--According to Source T-31, DR. ABOWITZ was a member of the Medical Branch, Professional Section, Los Angeles County Communist Party, in 1943 and was transferred to Branch 59V of the 16th CD Section on June 24, 1943 when the Professional Section was dissolved. According to the records of Local Draft Board #226, 2623 Hyperion Avenue, Los Angeles, DR. MURRAY ABOWITZ was born in Brooklyn, New York on February 25, 1911. He attended New York City College, receiving his B.S. degree and later received his medical training at the University of Vienna in Vienna, Austria. He was admitted to practice medicine at California on September 4, 1940 and presently maintains professional offices at 658 South Bonnie Brae Avenue, Los Angeles.

SAM ALBERT--

According to Source T-2, SAM ALBERT was the Education Director of Branch O, Northwest Section, Los Angeles County Communist Party, as of July 22, 1943. This source later informed that ALBERT was Membership Director of Branch O as of November 16, 1943 and was known to be affiliated with the Northwest Section of the Los Angeles County Communist Party on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. According to the records of Local Draft Board #241, 6840 Hollywood Boulevard, Los Angeles, SAM ALBERT, who resides at 2781 Outpost Drive, Los Angeles, was born at Norfolk, Virginia on December 23, 1903. He is a violinist by profession and received his musical education at the School of Music Hechschale, Berlin, Germany. He also studied music for four years at the Royal Music Academy in Budapest, Hungary. ALBERT is affiliated with Local #47 of the American Federation of Musicians and is employed in a musical capacity by MGM Studios, Culver City, California.

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MARGARET BENNET, also known as MARGARET BENNETT WILLS. Information concerning this individual's background and Communist Party affiliations has been commented upon in the Hollywood Democratic Committee section of this report.

EDWARD BIBERMAN— According to Source T-1, EDWARD BIBERMAN, who is a free lance artist in Hollywood, California, is an active member of the Hollywood Branch of the American Artists Congress. He was one of the promoters of a benefit performance of "Watch on the Rhine", which was shown on September 14, 1942 at the Biltmore Theater at Los Angeles for the benefit of the Joint Anti-Fascist Refugee Committee. Source T-2 has informed that EDWARD BIBERMAN was the Organizer of Branch E, Northwest Section, Los Angeles County Communist Party, as of May 17, 1943 and that BIBERMAN was performing the duties of Organizer for this Branch as of November 16, 1943. Source T-2 subsequently advised that BIBERMAN was affiliated with the Northwest Section of the Los Angeles County Communist Party on August 31, 1944, January 16, 1945 and November 19, 1945. The records of Local Draft Board, 242 Pantages Building, Hollywood, California revealed that EDWARD BIBERMAN, a registrant of this Board, was born in Philadelphia, Pennsylvania on October 23, 1904. He attended the University of Pennsylvania for three years following his graduation from high school and pursued a course in Finance and Commerce. Later, he attended the Pennsylvania Academy of Fine Arts for a period of two years, studying drawing and painting. He is presently a free lance artist in Hollywood. (4)

HENRY BLANKFORT— Information concerning this individual's background and Communist Party affiliations has been set forth under the Hollywood Democratic Committee Section of this report.

ABE BURROWS— Information concerning this individual's background and Communist Party affiliations has

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been commented upon in the League of American Writers Section of this report.

PHILIP M. CONNELLY--Information concerning this individual's background and Communist Party affiliations has been set forth in the Motion Picture Democratic Committee Section of this report.

HOWARD DA SILVA--According to Source T-2, DA SILVA was affiliated with the Northwest Section of the Communist Party on August 31, 1944, January 8, 1945 and February 26, 1945. DA SILVA is a motion picture actor and is presently employed at Paramount Studios in Hollywood, California. (4)

LOU HARRIS--Information concerning the background and Communist Party affiliations of this individual have been commented upon in the Hollywood Democratic Committee Section of this report.

CHARLES J. KATZ--Information concerning the background and Communist Party affiliations of this individual has been set forth in the Council of Hollywood Guilds and Unions section of this report.

JOHN HOWARD LAWSON--Information concerning the background and Communist Party affiliations of this individual have been commented upon in the League of American Writers section of this report.

BEN MARGOLIS--According to Source T-26, BEN MARGOLIS was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. This source reported that BEN MARGOLIS recruited DAVID AARON, a lawyer, whose address was listed as 608 South Hill Street, into the Los Angeles County Communist Party on December 26, 1946. BEN MARGOLIS, according to Source T-2, practiced law at San Francisco, California prior to establishing a legal practice in Los Angeles, California in 1942. MARGOLIS was formerly a partner in the firm of KATZ, GALLAGHER and MARGOLIS, a legal firm which represented a number of CIO local unions and Communist Party members. According to Source T-2, MARGOLIS is presently the senior partner in the firm of MARGOLIS and GALLAGHER, which has offices at 111 West 7th Street, Los Angeles. (4)

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LOREN MILLER--[Source T-12] advised that LOREN MILLER, a Negro attorney in Los Angeles, was affiliated with the Communist Party in 1937 and held Communist Party book number 75393. According to this source, MILLER's Party name was LAURENCE ROSSMORE. MILLER is affiliated with the Lawyers Guild but has not been active in the Communist Party for several years.

SAM MOORE-- Information concerning the background and Communist Party affiliations of this individual have been set forth in the League of American Writers section of this report.

ANN REVERE-- Information concerning the background and Communist Party affiliations of this individual have been set forth under the Screen Actors Guild section of this report.

FRED RINALDO--Information concerning the background and Communist Party affiliations of this individual have been set forth under the Hollywood Council of Guilds and Unions section of this report.

EARL ROBINSON-Information concerning the background and Communist Party affiliations of this individual have been set forth under the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions section of this report.

ADRIAN SCOTT--[According to Source T-2,] ADRIAN SCOTT, who is a motion picture producer in Hollywood, California, was affiliated with the Northwest Section of the Los Angeles County Communist Party on August 31, 1944, January 8 and 16, 1945, February 26, 1945 and November 19, 1945. According to a review of the Selective Service file of ADRIAN SCOTT at Local Board #246, 450 North Crescent Drive, Beverly Hills, California, it is shown that he was born on February 6, 1911 at Arlington, New Jersey. During 1942 SCOTT was employed as a writer by RKO Studios in Hollywood, California and was an alternate member of the Board of Directors of the Screen Writers Guild. SCOTT attended Mercersberg Academy for one year and later attended Amherst College for four

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years, receiving a B.A. degree. He is married and resides at 9034½ Harratt Street, Beverly Hills, California. (4)

DALTON TRUMBO— Information concerning the background and Communist Party affiations of this individual has been set forth under the Motion Picture Democratic Committee Section of this report.

FRANK TUTTLE— Information concerning the Communist Party affiliations and background of this individual have been set forth under the Motion Picture Democratic Committee Section of this report.

X GEORGE PEPPER— PEPPER, who is the Executive Director of the Arts, Sciences and Professions Council of the PCA in Southern California, is an active member of the Communist Party, according to Source T-2. Information concerning PEPPER's background and Communist Party affiliations has been set forth under the Hollywood Democratic Committee section of this report (4)

According to Source T-1, ROBERT W. KENNY, present Chairman of the Southern California Chapter of the PCA and Co-Chairman of the National PCA organization has been active in numerous Communist Party front organizations during the past several years and has participated in functions sponsored by these organizations. While Attorney General of California from January, 1943 to January, 1947, KENNY was actively aligned with the Left Wing faction of the Democratic Party and, according to Source T-1, is presently the leader of this group in Southern California. In this regard, it is to be noted that the July 20, 1947 issue of the Los Angeles TIMES carried a news article entitled, "Wallace War Cries Upon Left Wing Party", which article reports that KENNY and his labor group within the Democratic Party of California launcheda WALLACE for President boom in Fresno on July 20, 1947. As a result of this meeting, KENNY was elected Chairman of the group to back HENRY WALLACE for the Democratic presidential nomination in 1948. (4)

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Since the organization of the Southern California Chapter of the PCA in this area, it has, according to Source T-1, sponsored several speakers of national prominence who have addressed groups on various U.S. political developments. In this regard, the Los Angeles DAILY NEWS carried an advertisement in its April 17, 1947 issue, announcing that ELLIOTT ROOSEVELT would speak on the topic of "Today's American Crises". This advertisement announced that the meeting would be held at the Shrine Auditorium in Los Angeles on Friday, April 18, 1947 and that it was being sponsored by the Progressive Citizens of America, 1515 Cross Roads of the World, Los Angeles, California. A newspaper article appeared in the Los Angeles DAILY NEWS on April 16, 1947 in which ROBERT W. KENNY, Southern California Chairman of the Progressive Citizens of America, announced that ELLIOTT ROOSEVELT would speak on "Is America Being Committed to a World Policy?", at a meeting sponsored by the PCA to be held in Los Angeles on April 18, 1947. (4)

According to Source T-1, the Hollywood Chapter of the Progressive Citizens of America sponsored and arranged ameeting for HENRY A. WALLACE at the Gilmore Stadium in Los Angeles on the night of May 19, 1947. A news article, appearing in the May 21, 1947 issue of the DAILY PEOPLES WORLD, entitled "Wallace Urges Unity of Labor", reveals that nearly 30,000 people heard HENRY WALLACE denounce the TRUMAN Doctrine before a meeting at Gilmore Stadium at Los Angeles on the night of May 14, 1947. According to the news article, other speakers on this occasion were movie actress KATHERINE HEPBURN; DR. LINUS PAULING, a member of the faculty of the California Institute of Technology, Pasadena, California; DR. CLAUDE HUDSON, Negro candidate for the Los Angeles City Board of Education; and BERT WITT, Executive Director of the Southern California Chapter of the PCA. According to this news article, ROBERT W. KENNY acted as Chairman of the meeting and introduced HENRY A. WALLACE. Source T-1 has informed that a collection was taken up at this meeting for the support of the PCA and a sum of approximately $86,000.00 was realized. This source explained that a number of Hollywood celebrities, including CHARLES CHAPLIN, EDWARD G. ROBINSON, JOHN GARFIELD and PAUL HENRIED, were among the large contributors. (5)

According to Source T-1, the Progressive Citizens of America established a Hollywood Division of the organization on June 13, 1947. This division was established when a meeting was held on this date at 6000 Sunset Boulevard, Hollywood, California. This meeting was called, according to Source T-1, by ROSE HOBART, screen actress; JOHN GARFIELD,

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actor; PAUL DRAPER, dancer; and ANNE REVERE, screen actress. According to Source T-1, this Hollywood Chapter would be known as the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. The Chairman of this group, according to Source T-1, is JOHN CROMWELL, a screen director, while the group's executive director is GEORGE PEPPER. According to Source T-1, the purpose of this Hollywood Council is to participate in all local political affairs, elections and projects which the national PCA group endorses and supports.

The Hollywood Arts, Sciences and Professions Council of the PCA published a brochure in early July, 1947 announcing that a conference on the subject of Thought Control in the United States would be held at the Beverly Hills Hotel in Beverly Hills, California from July 9, 1947 to July 13, 1947 under the auspices of this organization. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life--a tendency to prevent freedom of individual expression which has always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction--the biased control of the thought patterns of all the American people."

According to this announcement, the conference would be conducted by panels of specialists gathering facts and analyzing trends of restriction in each of the various fields. The conference schedule was set forth indicating that the keynote session would be held on Wednesday evening, July 9, 1947 and that panels for discussion of various topics, including the press, fine arts, literature, health and medicine, law, radio, science and education, the film, and the actor, would be held at sessions from Thursday, July 10, 1947 through Saturday, July 12, 1947. The conference would be concluded on Sunday, July 13, 1947 when a joint closing session would summarize all conference accomplishments.

This announcement disclosed that the headquarters of the Hollywood Arts, Sciences and Professions Council of the PCA is at 1515 Cross Roads of the World, Hollywood, California. The California Chapter of the PCA listed the following officers:

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ROBERT W.KENNY, Chairman
BURT WITT, Executive Director of the PCA
GEORGE PEPPER, Executive Director of the Arts, Sciences and Professions Council, which organization sponsored the conference. PEPPER, according to Source T-2, is a member of the Communist Party. (3)

The opening session of this conference was attended by Special Agents MARCUS M. BRIGHT and JOHN M. CASHEL of the Los Angeles Division on July 9, 1947. The session was opened by JOHN CROMWELL, writer and Chairman of the Hollywood Independent Citizens Committee Council of the PCA, who introduced HOWARD KOCH who, it was announced, would act as temporary Chairman. KOCH introduced JOHN HOWARD LAWSON, a writer, who according to Source T-2, is a known member of the Communist Party, who commenced his remarks by mentioning that several individuals have recently accused HENRY WALLACE of giving Europe a false opinion of America by saying that America is not imperialist and has no imperialist aims. In his speech, LAWSON reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialist actions of the United States in its past and present foreign policies. Other speakers on this occasion were BERNARD SMITH, a writer and editor, who commented briefly on the struggles of progressive forces in America since the establishment of this Government. The keynote speaker of the opening session was NORMAN CORWIN, who condemned the war psychosis being urged upon the country today by reactionary forces and who also condemned the activities of such groups as the Thomas un-American Affairs Committee, the Tenney Committee, and the Hearst press. (3)

Special Agent FRED G. DUFUIS, of the Los Angeles Division, who was in attendance at the final session of the conference on Thought Control held on Sunday evening, July 13, 1947 at the Beverly Hills Hotel in Beverly Hills, California, under the auspices of the Hollywood Arts, Sciences and Professions Council of the PCA, reported that HUGH DE LACEY, former United States Congressman from the State of Washington, presided and at the conclusion of summaries on the various panels which had taken place during the conference, ROBERT W. KENNY, National Chairman of the Progressive Citizens of America, was introduced. KENNY extended greetings and good wishes to the local organization from the National PCA and also mentioned the conflict presently existing between progressive liberals as opposed to the conservatives and reactionaries within the Democratic Party. He declared that as far as the Democratic Party was concerned, the PCA

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would support those who stood for progress and would refuse to support those who failed to do so. In mentioning the Republican Party and the conservative element, KENNY asserted, "If they don't like it in this century, let them go back to the century they came from.", KENNY also stated, "We stand for nationalization of public utilities, the coal industry, the steel industry, and any other industry where nationalization would advance the common good.". KENNY stated flatly that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex society.

Prior to the adjournment of the conference, the following resolutions were submitted to the audience and approved. The first resolution was in the form of a letter to President TRUMAN to advise him of the vicious type of Thought Control that exists in the United States and that thought control evidenced a trend toward Fascism. The resolution advocated the immediate abolishment of the un-American Activities Committee and the abandonment of the TRUMAN Doctrine. It further called for discontinuing "the loyalty tests" recently instituted by the Federal Government.

The second resolution urged the establishing of a Federal Fair Employment Practices Commission. This resolution assailed racial discrimination and persecution of minorities as a means of thought control.

The third resolution was to the effect that the Arts, Sciences and Professions Council of the PCA should go on record as demanding of President TRUMAN and the State Department that a free international exchange of information be established. The resolution pointed out that monopoly of a means of communication was in fact a type of thought control and should therefore be abolished.

The fourth resolution called for the establishing of a Federal theater subsidized by the Federal Government. The resolution pointed out that failure to provide such a medium of expression, available at low prices to large numbers of people, was in fact a means of thought control.

The fifth resolution called for freedom of communication within the United States. This resolution also conveyed the idea that the radio, the film, and the press were not readily available to all groups

of people and that liberal use of them was more or less confined to monopolistic groups that could afford the cost involved and also whose business the particular means of communication depended for financial support. The last resolution called upon the National Headquarters of the PCA to authorize the establishing of a "mental consumers union". The purpose of this union would be to digest and analyze material offered the American public for its mental consumption in much the same manner as the pure food laws regulate the standard of foods consumed by the populace. It would also be the purpose of such a union to advise PCA members on all the various publications and digest them for its membership. According to SA DUPUIS, all of the foregoing resolutions were approved unanimously and without any discussion from the floor concerning them.

A newspaper article appearing in the July 15, 1947 issue of the Los Angeles DAILY NEWS reveals that the Progressive Citizens of America have set up free legal clinics for victims of rent control abuses in fifteen select neighborhoods of the Los Angeles area. These clinics will be open in each neighborhood once a week with attorneys on hand to offer legal counsel, according to BURT .ITT, Executive Director of the Southern California Chapter of the PCA. The clinics will be supervised by the district PCA Chapters.

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10. ACTORS LABORATORY, INC.

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[Source T-1 on July 6, 1947] informed that the work of this organization is confined technically to the training of actors and actresses in the art of producing plays, and in this way apparently directors, writers, actors and others c nected with the theater are to be placed in employment in the Hollyw studios. [Source T-1 further advised that Paramount Pictures and 20th Century Fox Corporation have entered into contracts with the ACTORS LABORATORY whereby its graduates have been signed up for pictures. (3)

The New Theater League

[Source T-1 on July 6, 1947] informed that the New Theater League was the American Branch of the International Union of Revolutionary Theaters and as such was the predecessor of the ACTORS LABORATORY, INC. The International Union of Revolutionary Theaters was first set up in Moscow, Russia in 1930. [Source T-1 also] advised that by 1932 a number of separate groups devoted to using the theater for propaganda purposes in the United States were formed throughout the country. They were called the following: (4)

Theater of Action.
Artef
Theater Collective
Chicago Group Theater
Negro People's Theater
New Theater Players of Hollywood.

In April of 1932 representatives of all these groups were summoned to New York. All were combined into one organization called the New Theater League.

JAY LEYDA was the liaison between the International Union of Revolutionary Theaters in Moscow, Russia and the newly formed New Theater League. JAY LEYDA for the past five years or more has made his headquarters in Los Angeles and Hollywood.

Organization and Purposes

According to records now on file at the County Clerk's Office, Los Angeles, California, the ACTORS LABORATORY, INC. was incorporated as a non-profit corporation, with its principal place of business at Los Angeles, as of May 10, 1943.

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The Certificate of Incorporation of this organization, bearing File No. 76316, set forth the following aims and purposes:

"1. To conduct classes for study of theater arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, reviews and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Directors and Employees

According to this Certificate of Incorporation the first directors were the following:

ELLIOTT SULLIVAN, 60213 Glen Airy

This individual was formerly Organizer of Branch F, Northwest Section, Los Angeles County Communist Party but was transferred to Special Leave in September 1943 at which time he entered the United States Army. According to Source T-20 he was a member of the Northwest Section of the Los Angeles County Communist Party. (3)

MARY JO ELLIS, 312 South Almont Drive

This individual is an actress, and is a member of Branch H, Northwest Section, Los Angeles County Communist Party, and in 1943 held Communist Party Book Number 48863. According to Source T-2 MARY JO ELLIS was a member of the Northwest Section of the Communist Party of Los Angeles County. (3) W

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JANET BRANDT, 2200 Willetta Street

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According to Source T-2, BRANDT was a member of Branch B, Northwest Section, Los Angeles County Communist Party. (3)

MARY TARCAI, 1904½ Hillcrest Road

This individual, according to Source T-2, was a member of Branch F, Northwest Section, Los Angeles County Communist Party, and in 1943 she held Communist Party Book No. 11678. (4)

DAVE HEILWEIL, 1455 North Laurel

According to Source T-2, this individual was a member of Branch H, Northwest Section, Los Angeles County Communist Party and in 1943 he had Communist Party Book No. 48200. (4)

KAY RUSKIN, 839½ Westmont Drive

This individual, according to Source T-2, is a member of Branch F of the Northwest Section of the Los Angeles County Communist Party. Her husband, SHIMEN RUSKIN, is also a member of the same branch. (2)

JULES DASSIN

DASSIN is a director in the motion picture industry and he was a member of the Communist Party of Los Angeles County, according to Source T-2, on August 31, 1944, January 16, 1945 and February 26, 1945.

FRANK TUTTLE

TUTTLE is a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, and his record of activity in the Communist Party is more fully set forth under the League of American Writers above. (4)

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RAY TEAL, 737 Hauser Boulevard

TEAL was a Director of this organization but there is no record that he was, or is, a Communist Party member.

GERRY CHANIN

This individual is also known as Mrs. CHARLES SCHLEIN nee GERALDINE CHANIN. According to Source T-2, CHANIN is a member of Branch F of the Northwest Section of the Los Angeles County Communist Party. (3)

Activities

On January 16, 1945, Source T-125 furnished a report written by ELIZABETH LEACH, Organizer of the Northwest Section of the Los Angeles County Communist Political Association, from which the following is quoted: (4)

"To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school."

"The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

The Los Angeles "Times" for May 31, 1946, under a heading "Red Writer Quotes Actors", under a London dateline, stated "CONSTANTIN SIMONOV, Russian journalist, reported from New York today that BETTE DAVIS, CHARLIE CHAPLIN and Hollywood Writers spoke 'in deep contempt of the slanderous campaign raised by the reactionary press against the Soviet Union'. The writer said he visited the 'Actors Laboratory in Hollywood where a great interest in the Soviet Union was displayed'."

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Source T-124 (C)(W)(4) of 20th Century Fox Studios advised the Los Angeles Office on April 8, 1947 that the studio is very much concerned over reports that the ACTORS LABORATORY is infiltrated with Communists who are passing out literature to trainees and indoctrinating young people attending the laboratory. (4)

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Mr. SHAWHAN furnished the names of the Executive Board members of the ACTORS LABORATORY as of April 7, 1947. There are 19 names shown on this list and of this number 11 have records of Communist activity and membership. They are the following:

ROMAN BOHNEN	PHOEBE BRAND
MARY TARCAI	ART SMITH
J. EDWARD BROMBERG	MORRIS CARNOVSKY
LLOYD BRIDGES	ABRAHAM L. POLONSKY
LARRY PARKS	HY KRAFT
JACK BRAGIN	

ROMAN BOHNEN

BOHNEN is an actor and according to Source T-2 (C)(W)(4) is a member of the Northwest Section of the Los Angeles County Communist Party and was a member of the Communist Party on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945. (C)(W)(4)

PHOEBE BRAND

BRAND is an actress and was a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. (C)(W)(4)

ART SMITH

SMITH is an actor andwas a member of the Northwest Section of the Los Angeles County Communist Party, according to Source T-2, on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945. (C)(W)(4)

J. EDWARD BROMBERG

BROMBERG is an actor and was a member of the Northwest Section

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of the Los Angeles County Communist Party on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, according to Source T-2. (C) (W)

MORRIS CARNOVSKY

CARNOVSKY is an actor and was a member of the Communist Party, according to Source T-2 (W) on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. (C) U

LLOYD BRIDGES

BRIDGES is an actor. He is a member of the Northwest Section of the Los Angeles County Communist Party and was, according to Source T-2 (W) on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. (C) U

ABRAHAM L. POLONSKY

POLONSKY is a writer and is a member of the League of American Writers and was a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, (SW) on November 19, 1945. (C) U

LARRY PARKS

PARKS is a movie actor and was a member of the Northwest Section of the Communist Party of Los Angeles County, according to Source T-2, (SW) on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945. (C) U

HY KRAFT

KRAFT is a writer and is a member of the League of American Writers. He was a member of the Northwest Section of the Communist Party of Los Angeles County as revealed by Source T-2 (SW) on August 31, 1944, January 8, 1945, February 26, 1945 and November 19, 1945. (C) U

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JACK BRAGIN-

BRAGIN is an attorney whose practice is confined to the motion picture field. He is a member of V Branch, Section 59 A. D., Professional Section of the Los Angeles County Communist Party.

Present Faculty

CASEY SHAWHAN informed on April 7, 1947 that the faculty of the ACTORS LABORATORY, INC. had 11 members. Of these 11 members 2 only have Communist membership records. They are JACOBINA CARO, actress, who was a member of the Northwest Section of the Communist Party of Los Angeles County, according to [Source T-2] on August 31, 1944 and January 16, 1945 and PHOEBE BRAND concerning whom information is set out above.

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THE SCREEN DIRECTORS GUILD, INC.
1508 Crossroads of the World
Hollywood, California

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The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists eighteen officers and directors of the Screen Directors Guild, none of whom informants of the Los Angeles Office have placed in the Communist Party. Therefore, the names of the officers and directors are not being listed. (4)

[Confidential Informants T-2 and T-5] advised that there are nine directors presently connected with the motion picture industry who are members of the Communist Party. The Communists who are members of the Screen Directors Guild and connected with the motion picture industry in the capacity of directors are as follows: (4)

JACK BERRY
with alias Jack Barry

[Confidential Informant T-2] advised that BERRY appeared on the rolls of the Communist Party on August 31, 1944, January 8 and 16, 1945, and February 26, 1945. According to this informant, BERRY was issued 1945 Communist Political Association membership card No. 47334 on December 1, 1944. (4)

On his application for membership in the Communist Party, BERRY's occupation was listed as director of motion pictures. [T-123] advised on August 1, 1947, that BERRY is currently a member of Screen Directors Guild and employed at Universal Studios. (4)

LOUIS BRANDT

[Confidential Informant T-5] on May 17 and May 25, 1947, advised that BRANDT was a member of the Communist Party and employed in the movie industry as a director. (4)

The Hollywood Studio Blu-Book, spring edition, 1947, lists BRANDT as being in charge of production at Audio Pictures, Inc., 951 North La Cienega Boulevard, Los Angeles, California. [T-123] advised on August 1, 1947, that BRANDT is an Assistant Director and is currently making an independent picture called "The Prairie" with BEN KADISH.

HERBERT BIBERMAN

[Confidential Informant T-2] advised the Los Angeles Office that subject was a member of the Communist Party on August 31, 1944, on January 8 and 16, 1945, on February 26, 1945, and November 19, 1945. His membership card in the Communist Political Association for 1945 was number 47267 and was dated December 10, 1944. (4)

According to the records of Selective Service Board No. 242, Los Angeles, BIBERMAN was born March 4, 1900 in Philadelphia, Pennsylvania. A passport application filed with the State Department by BIBERMAN reveals that both his parents were born in Russia.

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On March 18, 1947, Confidential Informant T-110 advised Special Agent FRED G. DUPUIS of the Los Angeles Office that he, Confidential Informant T-111, was an active member of the Communist Party in 1944 and 1945 and assigned to Branch A-3 of the Northwest Section, Los Angeles County Communist Party, and had attended meetings of that branch of the Party with subject BIBERMAN. BIBERMAN's activities in front organizations appear elsewhere in this report. He is presently on a trip to Europe according to T-122.

JULES DASSIN
with alias Julie Dassin

Confidehtial Informant T-2 advised that DASSIN's name appeared on the official records of the Los Angeles County Communist Party on August 31, 1944 and on January 16 and February 26, 1945. According to this informant on February 26, 1945, DASSIN's 1944 Communist Political Association membership card was number 46857.

The birth records, Department of Health, Hartford, Connecticut, indicate that DASSIN was born in Middletown, Connecticut on December 18, 1911. His father was born in Russia and his mother in Austria.

A call under pretext to the offices of MARK HELLINGER on July 28, 1947, revealed that DASSIN is employed by HELLINGER but is presently in New York.

EDWARD DMYTRYK

The name of this individual appeared on the records of the Communist Party, according to Confidential Informant T-2, on January 8 and 16, 1945, on February 26, 1945 and November 19, 1945. Under date of February 26, 1945, Confidential Informant T-2 advised that subject's 1945 Communist Political Association membership card was number 47238 and dated December 10, 1944.

The records of Selective Service Board No. 179, North Hollywood, California, revealed that subject was born in Grand Forks, Canada on September 4, 1908. His parents, according to the marriage records, Hall of Records, Los Angeles, California, were born in Russia.

A call under pretext to the RKO Studios on July 28, 1947, indicate that subject is presently employed by that company.

CYRIL ENFIELD
with alias Cy Enfield

Confidential Informant T-2 advised that ENFIELD was a member of the Communist Party, according to its record, on August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. ENFIELD's 1945 Communist Political Association membership card number was 47241, according to Confidential Informant T-2.

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On April 16, 1947, Special Agent LESLIE F. WARREN made inquiry at the United Artists Studios, which revealed that ENFIELD maintained his office on the Goldwyn lot in Hollywood and was employed by Comet Pictures. At this time he was residing at 2177 Outpost Drive, Hollywood, California.

A pretext call on July 28, 1947, confirmed the fact that subject was employed by Comet Pictures.

LESTER FULLER
with alias Lester Filler

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Confidential Informant T-2 reported FULLER a member of the Communist Party on August 31, 1944, and on January 8 and 16, February 26, and November 19, 1945. FULLER's 1945 Communist Political Association card number was 47198, according to this informant, issued November 30, 1944.

According to Confidential Informant T-74, subject was born January 29, 1908 in Brooklyn, New York, and his parents were born in Russia.

Confidential Informant T-2 advised that FULLER was employed at Paramount Studios in 1945. He is not employed at the present time.

BENJAMIN KADISH
with alias Ben Kadish

On August 31, 1944, Confidential Informant T-2 advised that the name BENJAMIN KADISH appeared on the rolls of the Los Angeles County Communist Party. His name also appeared on the rolls of the Party on January 16, February 26, and November 19, 1945, and his Communist Political Association card number for 1945, indicating membership in the Party, was numbered 47248 and dated December 10, 1944.

On March 18, 1947, KADISH admitted to Special Agent FRED G. DUPUIS of the Los Angeles Office that he was a member of the Communist Party and active in its affairs in 1944 and 1945. He further stated that he ceased attending meetings about the first of the year 1946, but to his knowledge has never been officially dropped from the Party's membership rolls.

Confidential Informant T-2 advised that KADISH was a free lance director on February 26, 1945, but KADISH advised Special Agent DUPUIS at the time of the interview above-mentioned that he directed a picture for Nassour Studios in early 1947 but is presently making an independent picture with LOUIS BRANDT referred to above.

FRANK WRIGHT TUTTLE

TUTTLE was identified by Confidential Informant T-2 as a member of the Communist Party on August 31, 1944, January 8 and 16, 1945, on February 26, 1945, and November 19, 1945. He was issued, according to Confidential Informant T-2, a Communist Political Association membership card for 1945 numbered 47268 dated December 10, 1944. T-123 advised on August 1, 1947, that TUTTLE is not employed at the present time.

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According to the files of the Immigration and Naturalization Service, Los Angeles, California, TUTTLE was born August 6, 1892 in New York City, such information being in his former wife's petition for naturalization. TUTTLE and TATIANA SMIRNOVA were divorced in Los Angeles in 1946 and the Immigration and Naturalization Service files show her to have been born at Petrograd, Russia.

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Confidential Informant T-110 in an interview with Special Agent FRED G. DUPUIS of this office stated that he had attended meetings of Branch A-3 of the Northwest Section, Los Angeles County Communist Party, at which meetings TUTTLE was also present as a member of that section.

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The following individuals who are connected with the motion picture industry in Hollywood in the capacity of directors are members of the Communist Party, according to sources hereinafter stated, but Confidential Informant T-108 advised that they are not members of the Screen Directors Guild.

HERMAN ROTSTEIN
with aliases, Herman Rosten, Hyman Rotstein, and Hy Rotstein

Confidential Informant T-2 advised that the name of ROTSTEIN appeared on the records of the Northwest Section of the Los Angeles County Communist Party on August 31, 1944 and also on January 8 and 16, February 26 and November 19, 1945. This informant further advised that ROTSTEIN was issued 1945 Communist Political Association membership card number 47326, the latter information having been supplied this office on February 26, 1945.

According to the records of Selective Service Board No. 11, New York City, subject was born April 3, 1915 in New York City.

Confidential Informant T-2 stated that subject was employed in the Columbia Studios in Hollywood in 1945.

BEN SHAW

Confidential Informant T-2 advised that SHAW'S name appeared on the membership records of the Communist Party on August 31, 1944, January 8 and 16, 1945, February 26, 1945, and November 19, 1945. This source also stated that SHAW was issued membership card No. 47300 in the Communist Political Association for the year 1945.

WILLIAM EDWARD WATTS
with alias Bill Watts

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According to Confidential Informant T-2, WATTS' name appeared on the membership lists of the Communist Party, Northwest Section, Los Angeles

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County, on August 31, 1944, January 8 and 16, 1945, and February 26, 1945. Confidential Informant T-2 further advised that WATTS' 1945 Communist Political Association membership card was number 47247 dated December 10, 1944, this information having been supplied February 26, 1945. (C) (U)

Confidential Informant T-34 on January 22, 1944, presented an original note received at the Los Angeles County Communist Party headquarters from the Communist Party State Membership Department, New York, dated December 9, 1943, stating that WATTS was "okay to accept, just discharged from Army" (C) (U)

During an interview with Special Agent FRED G. DUPUIS of the Los Angeles Office, Confidential Informant T-110 advised that he, T-110, had attended meetings of Branch A-3, Northwest Section of the Los Angeles County Communist Party in 1944 and 1945, which meetings were also attended by subject WATTS. (C) (U)

Confidential Informant T-2 advised that in 1945 subject was employed as a free lance assistant director in the movie industry. (U)

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ASSOCIATION OF MOTION PICTURE PRODUCERS INC.
5504 Hollywood Boulevard, Los Angeles

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Source T-65 disclosed on July 24, 1947, ~~that~~ the Association of Motion Picture Producers Inc. was organized in January, 1924, and incorporated in the State of California. This organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, listed the following officers and members of the Association of Motion Picture Producers Inc.:

ERIC JOHNSTON — President
(temporarily vacant) — Executive Vice President and Chairman of the Board
JAMES S. HOWE — Secretary and Treasurer

Board of Directors

JOHN BECK, JR.
WARREN DOANE
MARVIN EZZELL
I. FRANK FREEMAN
HERBERT FREESTON

B. B. KAHANE
EDGAR J. MANNIX
N. PETER RATHVON
JOSEPH M. SCHENCK
ALLEN WILSON

Members

COLUMBIA PICTURES CORP.
LOEW'S INCORPORATED
RKO RADIO PICTURES, INC.
20TH CENTURY FOX FILM CORP.
UNIVERSAL PICTURES COMPANY

SAMUEL GOLDWYN PRODUCTIONS
PARAMOUNT PICTURES, INC.
REPUBLIC PRODUCTIONS
HAL ROACH STUDIOS
WARNER BROS. PICTURES

The files of the Los Angeles Office, together with a check of all available sources of information and informants on Communist activities in this area, failed to reflect any Communist activities or associations on the part of the above named individuals.

The Los Angeles Times newspaper for June 3, 1947, disclosed that ERIC JOHNSTON had announced the election of I. FRANK FREEMAN, Vice President of Paramount Pictures, Inc., to Chairmanship of the Board of the Association of Motion Picture Producers Inc.; and that JAMES F. BYRNES, former Secretary of State, will serve as counsel for the Association.

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This same Times article quoted JOHNSTON as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen which, like the freedom of the press and radio, is indispensable to a free America."

Source T-65 stated that the Association of Motion Picture Producers Inc. was originally organized to invest a moral code on the motion picture industry, and that the Association had never had any legal or other provision to keep out or to investigate Communistic propaganda and activities in the preparation of motion pictures by member studios. According to this source there is at present considerable controversy among members of the Association as to the setting up of a committee to investigate Communistic activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Source T-65, ERIC JOHNSTON, President of the Association, was in Los Angeles during the week of July 14, 1947, and held a conference of the officers of the Association. Source T-65 disclosed that JOHNSTON made the following statement:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to this source, JOHNSTON stated that he did not like the publicity seeking committees who were injecting political angles into their investigations, and in particular mentioned DIES, RANKIN and THOMAS as being in this category.

ERIC JOHNSTON's present personal assistant is EDWARD T. CHEYFITZ who, according to T-65, spends a good part of his time in Washington and New York City and makes frequent trips to the Hollywood area on major assignments given him by ERIC JOHNSTON. This informant advises that some weeks ago CHEYFITZ came to the Coast to collaborate in the making of certain labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios.

CHEYFITZ's one-time affiliation with the Communist Party, at least in the past, is admitted by him, although he claims to have alienated himself from the Party since 1939. On October 13, 1942, at his own request CHEYFITZ

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was interviewed by Special Agents EDWARD J. DOWD and A. J. QUINN at Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the C.I.O. Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of JOHN WILLIAMSON of the Communist Party National Committee. CHEYFITZ claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

(W) The Los Angeles Office has no record or other evidence that CHEYFITZ is currently a member of the Communist Party. Source T-52 on July 17, 1947, of Hollywood, California, advised that his dealings with CHEYFITZ leads him to believe that the latter is sincerely anti-Communist at the present time. As a possible indication of the current estimate of CHEYFITZ by the local Communist element, the Los Angeles Office is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles C.I.O. Council. This letter, which was made available by Source T-113 on May 16, 1947, is signed by PHILIP M. (SLIM) CONNELLY, Secretary of the C.I.O. Council and addressed to PAULINE LAUBER of the Hollywood Writers Mobilization, both of whom have been identified elsewhere in this report as Communists. The letter reads as follows: (S)

> "You may remember the jerk who signs the attached letter (EDWARD T. CHEYFITZ). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with CHEYFITZ they should feel free to do so."

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The following was prepared and submitted by Special Agent VERNON D. JENSEN:

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THE SCREEN WRITERS GUILD, INCORPORATED
1655 North Cherokee Avenue
Hollywood 28, California
Affiliated with the Authors League of America, Inc.

The SCREEN WRITERS GUILD, INCORPORATED, according to the SCREEN WRITERS GUILD "Bulletin", was formed in 1933. This was also verified by the Hollywood Press "Times", dated November 10, 1944, which announced the election for the eleventh President of the SCREEN WRITERS GUILD since its founding in 1933.

According to the SCREEN WRITERS GUILD "Bulletin", dated August 1, 1944, the objects of the SCREEN WRITERS GUILD as defined in its constitution, are to represent its members for the purpose of collective bargaining....To bring about harmonious and concerted action by its members in such respects.....To establish and maintain cordial relations, unity of action, and understanding among the members.....To protect the writings and property of Guild members and to do any and all things necessary, desirable and proper to promote their welfare and interest in carrying into effect or furthering any of the foregoing purposes.

The Motion Picture Almanac 1942-43 issue reflects that the SCREEN WRITERS GUILD, INCORPORATED is an affiliate of the Authors League of America, Incorporated, with headquarters at 6 East 39th Street, New York City, has elected officers and council. The Authors League of America has no local organization. The representative of the Authors League of America in Los Angeles, until recently, was ANN ROTH MORGAN, Secretary of the SCREEN WRITERS GUILD.

[According to Source T-2, she was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945 was a member of the Communist Political Association, Northwest Section.(4)

The "Screen Writer", official publication of the SCREEN WRITERS GUILD, dated June 1945, in the first issue lists 923 active members of the SCREEN WRITERS GUILD, and 349 associate members of the SCREEN WRITERS GUILD. According to the January 1946 issue of the "Screen Writer", there were 1317 members of the SCREEN WRITERS GUILD, 972 of whom are classified as active members, and 345 described as associate members. An associate member is a writer who has been elevated to a directorship or producer's position in the moving picture industry.

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The SCREEN WRITERS GUILD is run by its officers, its executive board and standing committees. Elections are held each year, generally in November. All terms are for one year's duration.

Source T-1 stated on July 9, 1945 that the SCREEN WRITERS GUILD was the first union group in the cultural field to come under the domination of the Communists and fellow travelers. He said it was organized by a group of writers, the majority of whom were then members of the John Reed Club of Hollywood, which he stated was a "Communist front organization", that afterwards became the Hollywood Chapter of the League of American Writers in 1935.

Source T-1 stated that the SCREEN WRITERS GUILD ever since its inception has taken the lead among the organized cultural groups in the Hollywood motion picture industry in following the Communist Party line in all its devious changes.

Source T-50 advised in June 1945 that he was one of the organizers of the SCREEN WRITERS GUILD and that between 1935 and 1939 he realized that the Communists were gaining control of the SCREEN WRITERS GUILD. He stated that the Communists gained control of the SCREEN WRITERS GUILD through their untiring efforts in seeking to gain this control. He said they called more meetings "than any human being but one interested in Communism could ever desire to attend", and he recalled specifically that from 1935 to 1939 he spent almost his entire evenings attending meetings primarily in order to keep the Communists from controlling the SCREEN WRITERS GUILD. However, after years of fighting, Source T-50 stated that he found it impossible to do anything about the Communist control of the Guild, hence he withdrew his membership. Source T-50 stated emphatically that there was no question in his mind but what the Communist element was in complete control of the SCREEN WRITERS GUILD, and this despite the fact that the majority of the membership of the SCREEN WRITERS GUILD, in his opinion, were neither Communist members or Communist sympathizers. Source T-50 had no documentary evidence of the Communist membership of any of the members of the SCREEN WRITERS GUILD, however, he said in his own mind he is sure the leadership of the SCREEN WRITERS GUILD is definitely Communist.

Source T-50 on July 29, 1947 advised that he had come to Los Angeles from New York in 1936 and that there was a SCREEN WRITERS GUILD organized at that time in Los Angeles, however, it did not have bargaining rights or national recognition. He advised that there were fifteen men on the Executive Board in 1937, that he was one of the members of the

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Executive Board, stating that he had enjoyed considerable success on Broadway in New York and the Guild felt that his name would lend some dignity and importance to the Guild in its struggle for national recognition. Source T-50 stated that in the beginning he was very naive about the functions of the Guild and of the Communist influence in the Guild. He stated that after a year or so on the board he noticed a system of "block voting" on the part of seven members of the Executive Board. He stated he soon discovered these seven men were Communists, and although he does not have documentary proof of this he feels certain from their activities that they were Communists. He stated that although there were eight non-Communist men on the Executive Board the seven Communist members really controlled the Guild, stating that they held Executive Board meetings almost every night and that they operated in this way. All seven Communist members of the Executive Board attended every meeting. A motion would be made before the group on one night and the voting would be postponed for several nights following. The meetings would be scheduled for 8 o'clock in the evening and the Communist members would stall commencement of the discussions until 9 or 9:30 and frequently until some of the non-Communist members had become disgusted and gone home, or until the meetings had been postponed several nights and only five or six of the non-Communist members of the Executive Board had appeared and all seven of the Communist members would be present; then the motion or the resolution would be voted upon and, of course, with the Communist majority there they would always pass with ease.

Source T-50 advised that he could not recall the names of all seven of the Communist members at that time but furnished the names of five of them as follows:

BORRIS INGSTER
DOROTHY PARKER
RING LARDNER, JR.
LILLIAN HELLMAN
DONALD OGDEN STEWART

Source T-50 stated that the above described example was a typical method by which the Communists controlled the SCREEN WRITERS GUILD.

Source T-50 advised that GORDON KAHN is the Editor of the "Screen Writer" and a dvised that KAHN was definitely a member of the Communist Party and was using the SCREEN WRITERS GUILD for a political purpose. He stated there was no purpose in the existence of the "Screen Writer" and that there was absolutely no need for such a magazine.

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Source T-50 advised that when he first came to Los Angeles he had not heard of JOHN HOWARD LAWSON and that LAWSON was not on the Executive Board at that time. However, he soon learned that LAWSON had a strong influence with the members of the Executive Board of the SCREEN WRITERS GUILD. He stated that in his opinion JOHN HOWARD LAWSON, GORDON KAHN and RING LARDNER, JR. are the three most dangerous Communists in Hollywood. (4)

Of the names mentioned above by Source T-50, evidence has been set out elsewhere in this report concerning the Communist Party membership of the following: RING LARDNER, JR., JOHN HOWARD LAWSON and GORDON KAHN. (4)

Source T-1 states that LILLIAN HELLMAN is one of the highest ranking Communists in the United States. In 1943, Source T-1 advised that LILLIAN HELLMAN has been very active in Communist circles and the Communist movement in the United States since 1935, and that her Communist activities have been carried on mainly in New York and the East. Her activities on the West Coast have been in connection with the motion picture industry in Hollywood where several of her plays were made into motion pictures. These were "The Little Foxes", "Watch on the Rhine", and a third picture written by her was "The North Star". (4)

Source T-50 in June 1945 explained that the majority of the members of the SCREEN WRITERS GUILD belong to the Guild as a bargaining agency and not for any "political reasons". However, the Communists belong to the SCREEN WRITERS GUILD for a "political reason", hence, the majority of the members of the SCREEN WRITERS GUILD do not attend the regular meetings and take no intense, active interest in the Guild. Because of this, the 100 to 300 active members of the Guild really control the elections, functions and activities of the SCREEN WRITERS GUILD, and since many of these activists are Communists, the Communists have little difficulty in controlling the entire policy of the SCREEN WRITERS GUILD. (4)

Source T-118 advised on July 29, 1947 that the SCREEN WRITERS GUILD was organized by JOHN HOWARD LAWSON in Hollywood in about 1932 and that it has been completely dominated and controlled by the Communists since its organization. . . . For fourteen years Source T-118 has been carrying on an open fight with the leaders of the SCREEN WRITERS GUILD. He informed that he, Source T-118, is the only writer in Hollywood who has been refused membership in the Guild. Source T-118 stated that the principal figures in the Communist organization and control of the SCREEN WRITERS GUILD are as follows: (4)

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JOHN HOWARD LAWSON
SAM ORNITZ
GORDON KAHN
FRED RENALDO
DASHIELL HAMMETT
DONALD OGDEN STEWART
LESTER COLE
BORRIS INGSTER
JOHN BRIGHT
DOROTHY PARKER
MARIAN SPITZER
RING LARDNER, JR.

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Source T-118 stated he is positive these individuals are all Communists, stating that many years ago he thought a man could not be called a Communist unless he carried a card with a number, but he has come to learn that the most dangerous Communists do not carry cards and have no assigned numbers. He stated that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over a period of fourteen years. Source T-118 added that EMMET LAVERY, now President of the SCREEN WRITERS GUILD, is definitely a Communist and that he could prove it by his following of the Communist Party policy. (3)

Source T-118 stated there were about 350 really active members of the SCREEN WRITERS GUILD and that the individuals above mentioned as Communists in key positions as officers of the SCREEN WRITERS GUILD continued to control its functions throughout the years. (3)

Source T-118 advised that he has been the leader of the opposition throughout the last fourteen years. He stated that most of the SCREEN WRITERS GUILD members have been aware of what is going on in the SCREEN WRITERS GUILD but did not wish to fight and bring the issue into the open because of publicity and danger to their families. Source T-118 said that during some of the heated fights he has received threatening letters and many threatening phone calls. (4)

Source T-118 stated the Communist members would fight the opposition by conducting open smear campaigns, stating specifically that he was accused of anti-Semitism, stating that of course nothing could be further from the truth as his wife is half Jewish. With reference to the "smear" campaigns, Source T-118 stated that the Communists even went so far as to direct a smear campaign against a writer, Source T-50 (a Jew), to the effect that Source T-50 was anti-Semitic and had betrayed his race. This was verified through Source T-50.

Source T-118 stated that as the Communists took control of the SCREEN WRITERS GUILD in 1933 they relaxed the rules of membership so that anyone who had worked as a writer for twelve weeks was admitted to member-

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ship in the SCREEN WRITERS GUILD, stating this provided an easy way for the Communists to "pad the rolls" with "Communist unknown writers".

Source T-118 stated that BORRIS INGSTER came to Hollywood from Russia and that INGSTER was admitted to the SCREEN WRITERS GUILD when he could hardly make himself understood in the English language, and in a year and a half INGSTER was elected to the Executive Board of the SCREEN WRITERS GUILD. Source T-118 stated that of all the Communists in Hollywood he feels most confident that "INGSTER has used Russian money to further his purposes".

Of the above names mentioned by Source T-118 evidence concerning Communist Party membership of the following has been set out elsewhere in this report: LESTER COLE, JOHN HOWARD LAWSON, SAM ORNITZ, GORDON KAHN, JOHN BRIGHT, FRED RENALDO and RING LARDNER, JR.

According to the Hollywood "Reporter", dated August 21, 1946, "the second report on un-American activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated the committee members consider JOHN HOWARD LAWSON one of the most important Marxist strategists in Southern California. JOHN LEECH, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that LAWSON had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the SCREEN WRITERS GUILD. LEECH stated that LAWSON became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, LEECH'S testimony establishes that the SCREEN WRITERS GUILD'S founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the SCREEN WRITERS GUILD was the mission he was entrusted with by that headquarters. LAWSON was the first commissar of thought planted by the Communist Party in the motion picture industry."

On July 17, 1947, Source T-52 was asked to give his opinion as to the Communist control in various motion picture guilds in Hollywood. Concerning the SCREEN WRITERS GUILD he expressed his opinion, based upon long dealings with this group, that the SCREEN WRITERS GUILD is definitely under the control of the Communist Party, principally through three men, JOHN HOWARD LAWSON, its founder, GORDON KAHN and EMMET LAVERY, the present President.

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Source T-52 feels certain that all three of the above are Communists, not necessarily membership book holders in the Party, so far as any documentary proof is concerned, but because their policies and dealings in the SCREEN WRITERS GUILD always coincide with the current Communist Party line. Source T-52 said that he thinks LAVERY knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party." (3)

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There is no evidence in the Los Angeles Office indicating LAVERY to be a member of the Communist Party. However, Source T-2 reported that on January 16, 1945 JOHN HOWARD LAWSON and GORDON KAHN were members of the Communist Party. (4)

On November 26, 1946, at LAVERY'S request, he was interviewed in the Los Angeles Office by Special Agent in Charge R. B. HOOD. He advised that he was President of the SCREEN WRITERS GUILD, and in view of certain statements he has made and activities in which he has been engaged he believes this Bureau maintains a record on him. He wanted the opportunity to state his position and offer his cooperation. He stated there were some 400 active members of the SCREEN WRITERS GUILD who are constantly employed in motion pictures. He estimated there were some 30 or 40 of these who are actually members of the Communist Party. He stated he could resign from the position of President and avoid all the arguments, and difficulties he has been engaged in but he refuses to give up because he thinks he is fignting for a principal. LAVERY stated definitely that there are Communists in the picture industry but that they could be eliminated very quickly if the industry desired to do so. LAVERY found fault with the extreme left wing element, stating very definitely that he is opposed to all types of force and violence and that definitely some of the Marxists have this in mind. LAVERY criticized the extreme right also and stated he thought somewhere between these two extremes there is a definite path forward and he is endeavoring to get the SCREEN WRITERS GUILD on this path, and to this end devotes every Monday night to the board meetings of this organization.

According to a n article appearing in the Los Angeles "Daily News", published on March 12, 1946 at Los Angeles, California, EMMET LAVERY, President of the SCREEN WRITERS GUILD and the Hollywood Writers Mobilization would run for Congress in the Sixteenth Congressional District which is now represented by Congressman ELLIS E. PATTERSON. This article pointed out that LAVERY has consented to run and that he is the author of the screen plays "Hitler's Children" and "Behind the Rising Sun". LAVERY is also, according to this news item, Chairman of the Hollywood Council of Guilds and Unions and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

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According to the "Screen Writer", Volume No. III, No. 2, dated July 1947, the present officers and executive board members of the SCREEN WRITERS GUILD are as follows:

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EMMET LAVERY	President
MARY McCALL, JR.	First Vice-President
HOWARD ESTABROOK	Second Vice-President
HUGO BUTLER	Third Vice-President
F. HUGH HERBERT	Secretary
HAROLD BUCHMAN	Treasurer

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Executive Board

MELVILL BAKER	PHILIP DUNNE	RANALD MacDOUGALL
HAROLD BUCHMAN	HOWARD ESTABROOK	MARY McCALL, JR.
HUGO BUTLER	F. HUGH HERBERT	GEORGE SEATON
JAMES M. CAIN	TALBOT JENNINGS	LEO TOWNSEND
LESTER COLE	RING LARDNER, JR.	

Alternate Executive Board Members

MAURICE RAPF	VALENTINE DAVIES	MORRIS E. COHN, Counsel
GORDON KAHN	HENRY MYERS	ALICE PENNEMAN, Secretary
ISOBEL LENNART	DAVID HERTZ	

Of the above 28 officers and executives, the following 10 are, or have been, members of the Communist Party.

HAROLD BUCHMAN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that BUCHMAN was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party; that he was a functionary and held 1945 Book No. 46802.

HUGO BUTLER

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that BUTLER was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

LESTER COLE

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that COLE was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party. He was transferred from Branch A-1 to Branch A-3 and his 1945 Book Number was 46805.

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DAVID HERTZ

Source T-2 advised on January 16, 1945 that HERTZ was a member of the Northwest Section of the Los Angeles County Communist Party.

GORDON KAHN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that KAHN was a member of the Northwest Section of the Los Angeles County Communist Party. His 1945 Book Number was 46823.

RING LARDNER, JR.

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that LARDNER was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party; that he had been a member of the Communist Political Association. He was a member of the Beverly-Westwood Cultural Group of the Communist Political Association in 1945; was listed as an officer in "Lab", residing at 1043 Stone Canyon Drive, and held 1945 Book Number 46806.

ISOBEL LENNART

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that LENNART was a member of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 46816.

HENRY MYERS, also known as Henry Meyers

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that MYERS was a member of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 41819.

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MAURICE RAPF

[Source T-2] advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that RAPF was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party in 1943. He was listed as a functionary of this section.

LEO TOWNSEND

[Source T-2] advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TOWNSEND was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book No. 41824.

It has been ascertained by Source T-5 that ANN ROTH MORGAN, 860 Westmont Drive, Los Angeles, and RUTH BIRNKRANT were employed as of December 11, 1946 as secretaries in the office of the SCREEN WRITERS GUILD, located at 1655 North Cherokee Avenue, Hollywood, California. Source T-2, on January 16, 1945, has identified both of these women as members of the Los Angeles County Communist Party.

The "Screen Writer"
(Official publication of the SCREEN WRITERS GUILD)

The "Screen Writer" is the official publication of the SCREEN WRITERS GUILD. It is issued monthly. As indicated in Volume III, No. 2, dated July 1947, the following individuals are responsible for its publication:

GORDON KAHN	Editor
ROBERT SHAW	Director of Publications

Editorial Committee

ART ARTHUR	HERBERT CLYDE LEWIS
MARTIN FIELD	HARRIS GABLE
RICHARD HUBLER	LESTER KOENIG
ISOBEL LENNART	RANALD MacDOUGALL
BERNARD SCHOLNFELD	THEODORE STRAUSS

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From a review of the December 1946 and January 1947 issues of the "Screen Writer" it is noted that the following individuals have had responsibilities in connection with the publication of the magazine:

SIDNEY BOEHM	Editorial Committee
HAROLD J. SALEMSON	Director of Publications - in 1946
PAUL TRIVERS	Editorial Committee
DALTON TRUMBO	Editor in 1946
ADELE BUFFINGTON	
PHILIP DUNNE	
RING LARDNER, JR.	
SONYA LEVIEN	
STEPHEN MOREHOUSE AVERY	

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Of the 21 individuals listed above, 8 are, or have been, members of the Communist Party. Evidence concerning the membership of 3 of these KAHN, LENNART and LARDNER has been set out hereinbefore. Evidence concerning the membership of the additional 5 members is as follows:

HERBERT CLYDE LEWIS

[Source T-2] advised on January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945, that LEWIS was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party. His occupation was listed as writer and residence as 8266 Fountain Avenue. Book Numbers 41816 and 58188 were assigned to LEWIS, however, it was not possible to determine the year of assignment. (3) U

BERNARD SCHOENFELD

[Source T-2] advised on November 19, 1945 that this individual was a member of the Northwest Section of the Los Angeles County Communist Party. (3) U

THEODORE STRAUSS

[Source T-2] advised on November 19, 1945 that STRAUSS was a member of the Northwest Section of the Los Angeles County Communist Party. (3) U

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PAUL TRIVERS

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TRIVERS was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party.

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DALTON TRUMBO

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that TRUMBO was a member of the Northwest Section of the Los Angeles County Communist Party and at one time held Book Number 39300.

American Authors Authority (AAA)

Source T-1 advised on December 13, 1946 that the American Authors Authority is a proposed agency to be set up by the Authors League of America and all its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is stated by its originators to be for the purpose of protecting the economic interests of all writers, authors of every kind who write for the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers of the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material, but that such written material shall be "leased" only, and that the copyright of all such material shall be assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer would be technically the owner of the story, article or screen play, the copyright on the same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only 3 issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

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2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

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The foregoing are the claims made to justify the formation of the American Authors Authority and the exercise of its powers of, as stated by its proponents, "benevolent compulsion". Because while on the surface the plan assumes one of legitimacy and a sincere attempt to rectify that which to some might be called injustices, it is in what the proponents of the American Authors Authority do not reveal that this agency could be used to strangle every form of writing, fictional and expository in the entire United States, especially when such an agency would be under the control of the Communist Party of the United States, operating through its secret members and sympathizers in the writing field.

Source T-1 further advised that "the idea of the American Authors Authority had its inception in the SCREEN WRITERS GUILD of Hollywood. This organization, the bargaining agency for the screen writers of the motion picture industry, is completely dominated by the Communist elements who occupy the offices of the organization and it has followed the line of the Communist Party ever since its formation in 1936. The original organizer of the SCREEN WRITERS GUILD, and still the active leader of the organization, was JOHN HOWARD LAWSON, a writer and a known member of the Communist Party for many years and one of its most fanatical adherents."

Source T-1 advised that JAMES M. CAIN, a Hollywood screen writer and a member of the SCREEN WRITERS GUILD, introduced a proposal for the formation of the American Authors Authority at the monthly meeting of the SCREEN WRITERS GUILD held on July 29, 1946 in Hollywood. The general sense of this original proposal, which was adapted from an article written by Mr. CAIN and published in the "Sreen Writer", was that the American Authors Authority would function practically as a "closed shop" for writers all over the United States, in that such writers would of necessity be forced to join the American Authors Authority in order to get their material before the publishers or

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or producers of films. The original proposal was that writers would have to become members of the several guilds representing their departments of writing such as radio, screen, books, magazines, etc. (u)

Source T-1 advised (u) that the formation of the American Authors Authority within the SCREEN WRITERS GUILD of Hollywood has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." (u)

The names appearing in this committee as reported by Source T-1 are as follows: (u)

EMMET LAVERY	Chairman
RING LARDNER, JR.	Vice President
ROBERT ARDREY	ARTHUR EDMUND BELOIN
ALVAH BESSIE	TRUE BOARDMAN
JAMES M. CAIN	MORRIS E. COHN
PHILIP DUNNE	JOSEPH FIELDS
AUBREY FINN	EVERETT FREEMAN
FRANCES GOODRICH	ALBERT HACKETT
T. HUGH HERBERT	BORIS INGSTER
ALBERT MALTZ	MARY McCALL, JR.
SAM MOORE	ARCH OBOLER
WILLIAM POMERANCE	ALLEN RIVKIN
ADELE ROGERS ST. JOHN	LOUISE ROUSSEAU
ARTHUR SCHWARTZ	

Of the above 26 individuals, 6 are, or have been, members of the Communist Party. Evidence concerning LARDNER'S Communist Party membership has already been set forth under the general heading of the SCREEN WRITERS GUILD. Information concerning the 5 additional members is set out below.

ALVAH BESSIE

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that BESSIE was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party. (u)

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AUBREY FINN

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945 and February 26, 1945 that FINN was a member of the Communist Party on special leave since December 1942, having entered that status in January 1943 from Branch "D" of the Northwest Section of the Los Angeles County Communist Party. His 1943 Communist Party Book number was 215153.

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ALBERT MALTZ

Source T-2 advised on August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945 that MALTZ was a member of the Northwest Section of the Los Angeles County Communist Party and held Communist Party Book No. 46801.

SAM MOORE

Source T-2 advised on January 16, 1945 that MOORE was a member of Branch "D" of the Northwest Section of the Los Angeles County Communist Party; that he was Educational Director of that branch, residing at 314 Muirfield, and was assigned Communist Party Book No. 44635.

WILLIAM POMERANCE

Source T-2 advised on January 16, 1945 that POMERANCE was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and was assigned Communist Party Book Number 46294.

ALLEN RIVKIN

~~Source T-2 advised on August 31, 1944 that RIVKIN was a member of the Northwest Section of the Los Angeles County Communist Party.~~

Source T-1 advised on July 10, 1944 that Rivkin was "connected with and part of Communist apparatus in Hollywood Motion Picture Industry."

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SCREEN ACTORS GUILD

On April 10, 1947, Special Agents RICHARD D. AUERBACH and FRED G. DUPUIS interviewed RONALD REAGAN and his wife, JANE WYMAN, at their home, 9537 Cordell Avenue, Hollywood, California. REAGAN is President of the Screen Actors Guild and his wife has been active in the Guild and regularly attends the Guild meetings. They had requested that they be interviewed by Bureau Agents in order that they might furnish information regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work.

REAGAN advised that the Screen Actors Guild had twelve officers, and that the work of the Guild is carried on principally through the Executive Board composed of the twelve officers plus past presidents. REAGAN and JANE WYMAN advised for the past several months they have observed during Guild meetings there are two "cliques" of members, one headed by ANNE REVERE and another by KAREN MORLEY which on all questions of policy that confront the Guild, follow the Communist Party line. REAGAN stated REVERE and MORLEY do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two "cliques" invariably either nominate or support the same individual. JANE WYMAN mentioned that while she had no factual information on which to base her conclusion, she had gained the definite impression that MORLEY and REVERE, during Guild meetings, were carrying out instructions and policies provided them prior to coming to the meeting, and that on many occasions, the arguments these two presented simply did not appear to have originated with them. RONALD REAGAN also pointed out that REVERE and MORLEY headed the faction within the Guild which agitated to have the Guild leadership nominate the Screen Actors Guild to support the recent strike in the Motion Picture Industry, which was called by the Conference of Studio Unions.

REAGAN and WYMAN listed the following actors and actresses as supporting REVERE and MORLEY:

ALEXANDER KNOX
HOWARD DaSILVA
HUME CRONYN
DOROTHY TREE
HOWLAND CHAMBERLAIN
SENELA ROYALE

REAGAN and his wife also mentioned that LARRY PARKS has also supported this group on several occasions.

Of the individuals mentioned by REAGAN and his wife, those known to the Los Angeles Office to be members of the Communist Party are the following:

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ANNE REVERE, Treasurer of the Guild, whose Communist Party membership was reported by [Informant T-2] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (4)

KAREN MORLEY whose Communist Party membership was reported by [Informant T-2] as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (4)

HOWARD DaSILVA whose Communist Party membership was reported by [Informant T-2] on August 31, 1944, January 8, 1945, and February 26, 1945. (4)

DOROTHY TREE whose Communist Party membership was reported by [Informant T-1] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (4)

HOWLAND CHAMBERLAIN whose Communist Party membership was reported by [Informant T-5] as of May 25, 1947. (4)

LARRY PARKS whose Communist Party membership was reported by [Informant T-2] as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (4)

REAGAN also advised that recently an actor by the name of LLOYD GOUGH, who appeared to be a particularly close friend of KAREN MORLEY's, has been regularly attending the Guild meetings and very vociferously supporting ANNE REVERE and KAREN MORLEY. He said GOUGH has recently been named chairman of a "clique" within the Guild which calls itself the "Combined Actors Committee." According to REAGAN, this committee includes in its membership the element of the Guild which he and his wife generally consider to be the radicals, and the group apparently meets separately prior to the Guild meetings and agrees upon the policy it will follow at the Guild meetings on the business and questions that are to come up.

[Informants T-3 and T-5 have] furnished information to establish the Communist Party membership of LLOYD GOUGH as of May, 1947. (4)

[Informant T-2] has furnished the names of 71 Communist Party members who are listed as actors or actresses by the Party and of this number, 54 have been verified through the Guild as Guild members, 42 of which are in current status. This verification was made on July 31, 1947, by Special Agent FRED G. DUPUIS through the assistance of JOHN DALES, JR., Executive Secretary of the Screen Actors Guild. Mr. DALES advised that the Guild has approximately 8,500 members. (4)

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The following 42 persons, currently in good standing with the Screen Actors Guild, are known to be members of the Hollywood Section of the Los Angeles County Communist Party.

BACKUS, GEORGIA, also known as Mrs. Herman Alexander, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.](&)(4)

BEVERLY, HELEN, also known as Helen Cobb, [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945; and November 19, 1945.](&)(4)

BOHNEN, ROMAN [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.](&)(4)

BRIDGES, LLOYD [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.](&)(4)

BROMBERG, JOSEPH [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.](&)(4)

CARNOVSKY, MORRIS [according to T-2 as of August 31, 1944, January 16, 1945, February 26, 1945, and Novembor 19, 1945.](&)(4)

CHAMBERLIN, HOWLAND [according to T-5 as of May 25, 1947](&)(4)

COBB, LEE, [according to T-2 as of August 31, 1944 and November 19, 1945.](&)(4)

DA SILVA, HOWARD [according to T-2 as of August 31, 1944, January 8, 1945, and February 26, 1945.](&)(4)

ELLIS, MARY JO [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.](&)(4)

FARMER, VIRGINIA [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945.](&)(4)

FORAY, JUNE [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.](&)(4)

GIBSON, JULIE [according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945.](&)(4)

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FILBERT, JODY according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

GOUGH, LLOYD, also known as Lloyd Goff, according to T-3 and T-5 as of July, 1947 and May 25, 1947, respectively. (W)

GRAFF, FREDDY, according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945. (C & W)

HAMMER, ALVIN according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

HOLLAND, TOM, also known as Steve Holland, according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945. (C & W)

HORNE, VICTORIA, according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

KILLIAN, VICTOR according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

LAWRENCE, MARK according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

LEE, CANADA according to T-2 as of August 31, 1944. (C & W)

LLOYD, NORMAN according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

MAYER, RAY according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945. (C & W)

MILLER, JOHN (SKINS) according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

MILLER, PATRICIA according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

MORLEY, KAREN according to T-2 as of January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. (C & W)

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NELSON, RUTH according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945. 3(&)(4)

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PARKS, LARRY according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

PRAGER, STANLEY according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

PRIVAL, LUCIEN according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

REVERE, ANNE according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

ROMANO, AMELIA according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

RUSKIN, SHIMEN according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, November 19, 1945. 3(&)(4)

SHORT, ROBIN according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945. 3(&)(4)

SMITH, ART according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, and February 26, 1945. 3(&)(4)

SONDERGAARD, GALE, also known as Mrs. Herbert Biberman, according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

TREE, DOROTHY according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

VIRGO, PETER according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

WHITMAN, ERNEST according to T-2 as of January 8, 1945, January 16, 1945, and February 26, 1945. 3(&)(4)

WHITNEY, LYNN according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

YARUS, BUDDY (now acting as GEORGE TYNE according to JOHN DALES) according to T-2 as of August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945, and November 19, 1945. 3(&)(4)

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7. SCREEN CARTOONISTS GUILD

Source T-1 advised on October 11, 1944, that the Screen Cartoonists were organized and founded in the motion picture industry in Hollywood, California, during the fall of 1939 as an independent union, having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

This source stated that it continued as an independent union until the spring of 1941, at which time it secured a charter of affiliation with the American Foderation of Labor. This was not a direct charter but was in the form of a sub-charter granted by the Motion Picture Painters Local 644, AFL, which was affiliated with the International Brotherhood of Painters, Decorators and Paper Hangers of America, which was in turn a section of the American Federation of Labor.

Source T-1 advised further that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about forty days. This strike according to Source T-1 brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941; however, the Screen Cartoonists Guild gained its objective by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory for them.

Source T-1 stated that the persons chiefly responsible for the organization and founding of the Screen Cartoonists Guild included the following individuals:

HERBERT K. SORRELL
DAVID HILBERMAN
ED M. GILBERT
ARTHUR BABBITT
PHYLLIS LAMBERTSON
GEORGE E. BODLE
WILLIAM LITTLEJOHN

The following should be noted concerning several of the organizers and founders of the Screen Cartoonists Guild:

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HERBERT K. SORRELL

Source T-106 stated that SORRELL was a subscriber to the People's World, to his knowledge, in the early part of 1939. This source stated on August 4, 1939, that SORRELL's name appeared on the letterheads as a sponsor for the Harry Bridges Defense Committee. This source stated in June 1940

that SORRELL's name appeared on the letterhead as a sponsor for the Schneiderman-Darcy Defense Committee. Source stated further on July 20, 1940 that SORRELL was an officer of the American Peace Crusade, and on August 23, 1941 that he was scheduled to attend a conclave of Communist Party leaders in New York City.

Source T-12 stated on October 30, 1943 that SORRELL, under the name of HERBERT STEWART, was a member of the Communist Party in 1938 and held Communist Party Book Number 60622, but recently had not been openly active in Communist affairs; however, he followed the Communist Party line in regard to his attitude toward Russia and his demand for a second front.

DAVID HILBERMAN (party name WILLIAM FOLDAL)

Source T-1 advised on May 2, 1943 that HILBERMAN was present at the annual Communist Party May-Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front.

Source T-31 stated on October 5, 1943 that HILBERMAN purchased a $25.00 War Bond through the Communist Party, Los Angeles County.

Source T-12 advised in January, 1944 that HILBERMAN joined the Communist Party in 1935 under the Party name of WILLIAM FOLDAL. He had 1939 Communist Party Book Number 3171.

In October, 1944 Source T-1 stated that HILBERMAN, then Vice-Presid of the Screen Cartoonists Guild, was a member of a special committee set up the Communist Party to influence and control Hollywood studio unions.

ED M. GILBERT

On February 20, 1940 a report was received from the Burbank Cali Police Department stating that GILBERT was seen passing out Communist Parti literature at Warner Brothers Studios.

On June 15, 1947 Source T-5 made available information indica that GILBERT had been a member of the Communist Party for twelve years was an active member of the Communist Party at that time.

There is no evidence available that other organizers of the Cartoonists Guild, as set forth previously, were members of the Commu

Source T-1 stated on October 11, 1944 that the Screen Cart Guild has constantly, since July 9, 1941, followed the Communist Pa and Communist Party influence has been felt up to and including the time.

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He stated that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against aid to Great Britain; against U. S. entry into the war, however when Germany did invade Russia the Screen Cartoonists Guild desired that the United States enter the war and that a second front be started.

Source T-1 stated further on October 11, 1944 that the Screen Cartoonists Guild was one of the original Unions to form the Conference of Studio Unions which is a Communist infiltrated block of about ten motion picture studio unions, the President of which was HERBERT K. SORRELL. (3)

The Los Angeles Times newspaper of August 5, 1942 carried a news item to the effect that on August 4, 1942 the Los Angeles Police Commission had refused a request of BERNARD TRABIN for a permit to hold a second front parade in Hollywood. TRABIN was sponsored by a number of organizations, including the Screen Cartoonists Guild. It should be noted that in September, 1943, Source T-31 advised that TRABIN was a member of the Echo Park Branch of the Communist Party and had Communist Party Book No. 48639.

Source T-1 stated that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was MORTIMER WILLIAM POMERANCE who, during that period, was the Business Representative of the Union and used his influence to direct and control Union activities and endeavor to bring the Union into the Communist orbit. (3)

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MORTIMER WILLIAM POMERANCE

Source T-2 stated on August 31, 1944 that POMERANCE was a member of the Communist Party, Los Angeles County, and had 1943 Communist Party Book No. 25195. This source stated on November 19, 1945 that POMERANCE was assigned 1946 Communist Party Book No. 35635. Further information on POMERANCE will be found under another section of this report, entitled Hollywood Democratic Committee. (4)

Source T-18 advised on August 9, 1943 that MORTIMER WILLIAM POMERANCE was in frequent contact with functionaries of the Communist Party, Los Angeles County at Communist Party Headquarters, and had made arrangements for numerous meetings with them. (4)(4)

Source T-47 advised on September 11, 1943 that the Screen Cartoonists Guild was one of the participating guilds in the Hollywood Writers Mobilization, most of the leaders of which were members and/or contacts of the Communist Party. (4)

Source T-1 advised in February, 1944 that the Communist Party, Los Angeles County was working through its members and fellow travellers in the Hollywood movie industry and had gained control or had strong influence in at least seventeen studio guild unions, one of which was the Screen Cartoonists

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Guild. At this time, according to Source T-1, the Screen Cartoonists Guild continued to be a member of the Conference of Studio Unions which was then under Communist influence. (3)

In April, 1944 Source T-1 stated that almost immediately after the United States entered World War II the Hollywood Writers Mobilization for Defense was set up and the Screen Cartoonists Guild was one of the studio guilds which sponsored this new organization which from its inception started clamoring for a second front. (4)

Source T-18 advised on April 21, 1944 that MORTIMER WILLIAM POMERANCE, Business Representative of the Screen Cartoonists Guild, conferred with ELIZABETH GLENN at Communist Party Headquarters and had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Source T-2 on January 16, 1945 made available to Special Agents JOHN R. VICARS, DAVID A. McCULLOUGH and FRED DUPUIS a typewritten report which was in the possession of ELIZABETH LEACH, organizer of the Northwest Section of the Communist Political Association, Los Angeles County, and a part of this report dealt with the Screen Cartoonists Guild. This report stated "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoom 'Hell Bent for Election' which was conceived and produced by members of the Guild".

Source T-64 on January 19, 1946 made available a letter prepared during 1945 concerning the second annual meeting of the Peoples Educational Association. It was noted that on the reverse side of this letter the names of Unions affiliated with the Peoples Educational Center were listed, one of which was the Screen Cartoonists Guild. (4)

It should be noted that Source T-4 stated in January, 1946 that the Communist Party considered the Peoples Educational Center at that time sufficient for the dissemination of Marxist education.

Source T-104 stated on July 30, 1947 that he recalls specifically when he came out of the Army in 1945 that upon his going to the Screen Cartoonists Hall and offices he saw numerous cartoons and photographs of the hammer and sickle and other Russian and Communist propaganda. (3)

Source T-104 advised on June 16, 1947 that MARY SHERRET, CECIL BEARD and NORMAN McCABE, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through

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the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. MARY SHERRET told Source T-104 that if children will follow these cartoon booklets it will result when they become adult in their being masters of the machine rather than the machine mastering them. This office does not have any information indicating that the above named individuals are members of the Communist Party.

Sources T-1, T-104 and T-119 advised that the Screen Cartoonists Guild presently has its offices and Union Hall at 6272 Yucca Street, Hollywood, California. Source T-104 states that there are approximately 800 members of the Screen Cartoonists Guild at this time, 300 of whom are unemployed. According to these sources, the present officers of the Screen Cartoonists Guild were elected on June 24, 1947 and they are being set out as follows:

NAME	UNION POSITION	WHERE EMPLOYED
WILLIAM "BILL" MELENDEZ	President	Warner Bros. Studios
RAY PATTERSON	Vice President	Metro-Goldwyn-Meyer Studios
PETER "PETE" BURNESS	Financial Secretary	John Sutherland Productions
VIOLA KOHLER	Recording Secretary	Walt Disney Studio and Union Office
ROBERT "BOB" CARLSON	Director	Metro-Goldwyn-Meyer Studios
RICHARD "DICK" HUEMER	Warden	Walt Disney Studios
JOHN HENCH	Conductor	Walt Disney Studios
PHILLIP "PHIL" EASTMAN	Editor	United Productions, Inc.
MAURICE HOWARD	Business Representative	Full-time Union Employee
MILTON TYRE	Legal Representative of the Union.	

Board of Trustees

ERIC LARSON
WILLIAM "BILL" HIGGINS
RICHARD "DICK" BICKENBACH
JERRY HATHCOCK (Delegate of Conference of Studio Unions)
THOMAS "TOM" BYRNES (Delegate to Labor Council)
JAMES "JIM" CARMICHAEL (Delegate to Labor Council)
EMERY HAWKINS (Delegate to Labor Council)
CECIL BEARD (Delegate of Conference of Studio Unions)

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LILLIAN PEEL (Delegate to Labor Council)
GENE WARREN (Delegate to Labor Council)

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Union Stewards

BARNEY POSNER
336 North Oakhurst Drive, Beverly Hills
Metro-Goldwyn-Mayer Studios

CORNET WOOD
Box 388, La Canada, California
Metro-Goldwyn-Meyer Studios

PEGGY DRUMM
2636 Portland Street, Los Angeles, California
Warner Brothers Studios

FRANCES COOK
5326 Lexington, Hollywood, California
Warner Brothers Studios

EVELYN WHITE
12132 Laurel Terrace Drive, Studio City, California
Lance Studios

PAT ELLIOTT
5545 Klump Street, North Hollywood, California
Lance Studios

BOLUS JONES
625 South Griffith Drive, Burbank, California
Walt Disney Studios

ANN McMANNUS
1654 Riverside Drive, Glendale, California
Walt Disney Studios

JAMES "JIM" MOORE
5900 Davies Avenue, Glendale, California
Walt Disney Studios

CLARE WEEKS
2222 Holly Drive
Hollywood, California
Walt Disney Studios

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Pertinent information is hereunder being set out on those officers of the Screen Cartoonists Guild whose names appear above and who are known to have Communist connections.

ROBERT CARLSON

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CARLSON, who is presently Treasurer of the Screen Cartoonists Guild, was reported by Source T-121 in June, 1947 as having received Communist literature at the YMCA at the YMCA where he resided during his visit to El Paso, Texas in the latter part of 1946, and talked openly in favor of Communism. (3)

MAURICE HOWARD

The Variety Paper of November 16, 1944 published in Hollywood, set out that HOWARD replaced MORTIMER WILLIAM POMERANCE as business agent of the Screen Cartoonists Guild.

Source T-2 stated on February 26, 1945 that HOWARD and his wife, EVELYN, were members of the Communist Political Association and at that time were assigned to Cultural Club No. 3, Los Angeles County Communist Party. This source stated that HOWARD had 1945 Communist Political Association Book No. 47432. This source stated further that HOWARD had a 1944 Communist Political Association Book Number but the book number was not noted thereon.

Source T-18 advised in July, 1945 that HOWARD was in frequent contact with ELIZABETH LEACH GLENN, organizer for the Cultural Clubs of the Communist Political Association.

On July 30, 1947 Source T-4 stated that he recalled that when HOWARD took over the position previously held by MORTIMER WILLIAM POMERANCE he had proposed that the Screen Cartoonists get out cartoon books for propaganda and educational purposes for children, showing the place and importance of labor in the world today.

MILTON S. TYRE

TYRE is Legal Advisor to the Screen Cartoonists Guild. Source T-24 in July, 1945 made available evidence indicating that TYRE was a member of the Communist Party and was transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch.

Source T-5 made available records for examination on June 15, 1947 which showed that TYRE was a member of the Communist Party; that he resides at 1234 North Crescent Drive, and at that time was a member of the Engels Club. He was transferred from the Wilshire-Fairfax Club, according to this source, who stated that TYRE is a lawyer and had been in the Party two years.

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Source T-120 advised in July, 1945 that TYRE's wife, JUNE, was a member of the Communist Political Association and held 1945 Book No. 58169. CONFIDENTIAL (W)

WILLIAM "BILL" HIGGINS (Member of the Board of Trustees)

Source T-104 (C)(W) stated that he was at Camp Roach in the U. S. Army with HIGGINS and he noted that HIGGINS was very pro-Communist in his talk; was pro-Russian, and had Communist Party literature in his possession. (3)

CECIL BEARD (Member of the Board of Trustees and delegate to the Conference of Studio Unions)

Source T-2 (C)(W) made available information on June 30, 1944 which showed that BEARD was a member of Branch E of the Northwest Section of the Los Angeles County Communist Party and at that time was Labor Chairman of his branch.

Source T-5 made available information on June 15, 1947 which showed that BEARD, who then resided at 2340 Lemoyne Street, Los Angeles, California, is 38 years of age; had been in the Communist Party four years; was a movie cartoonist, and was assigned to the Hollywood Club. (C)(W)

THOMAS "TOM" BYRNES (Member of Board of Trustees and Delegate to Labor Council)

Source T-104 (C)(W) stated on July 30, 1947 that he is well acquainted with BYRNES who, to his knowledge, married a woman who is a member of the Communist Party, however at this time he cannot recall her name. He stated that BYRNES agrees with and is under the influence of MAURICE HOWARD and CECIL BEARD whom source feels are either Communists or strong sympathizers. (3)

Source T-104 (C)(W) stated on July 30, 1947 that until recently the President of the Screen Cartoonists Guild was ARTHUR BABBITT who exercised a great deal of influence in the Guild, however he has now gone to France temporarily to assist in the making of pictures. It should be noted concerning BABBITT that Source T-107 stated on June 20, 1940 that BABBITT was one of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party Headquarters in New York and were in turn to be published in Communist Party publications. (3)

Source T-106 (C)(W) stated on June 6, 1941 that BABBITT was discharged by the Walt Disney Studios for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature. (3)

Source T-5 submitted information on June 15, 1947 indicating the following individuals who are Screen Cartoonists are members of the Communist Party, Los Angeles County: (C)(W)

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CECIL BEARD — 2340 Lemoyne Street, Los Angeles, California
Age 38 years
4 years in the Communist Party
Assigned to Hollywood Club

MORTON DIAMONDSTEIN — 11306½ Santa Monica Blvd, Los Angeles, California
Age 25 years
2 years in the Communist Party
Assigned to Hollywood Club

MARY LOU EASTMAN — 3315 West 75th Street, Los Angeles, California
Age 30 years
2 years in the Communist Party
Assigned to Hollywood Club

BURTON FREUND — 10878 Oregon Street, Culver City, California
Age 30 years
10 years in the Communist Party
Assigned to Hollywood Club

(4)

WILLIAM GRAY — 1872 Lakeshore, Los Angeles, California
Age 38 years
1½ years in the Communist Party
Assigned to Hollywood Club

SPENCER PEEL — 613 North Foothill Blvd, Beverly Hills, California
Age 31 years
1947 Communist Party Book No. 49880
Assigned to Young Club

GORDON STEWART — 1508 Elevado Street, Los Angeles, California
Age 33 years
5 years in the Communist Party
Assign to Hollywood Club

GEORGE STONE — 949 South Hoover, Los Angeles, California
Age 23 years
Assigned to Morgan Hull Club

[Source T-119 on July 30, 1947 (4)(W) stated that the Screen Cartoonists Guild members, particularly those at Walt Disney Studios, have become awakened to the Communist influence within the Union and exhibited this by the recent election. (4)

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The following investigation was conducted by Special Agent GAYLE C. SHELTON:

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SCREEN OFFICE EMPLOYEES GUILD
A.F.L. LOCAL 1391

Source T-96 (4) stated the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, A.F.L. Local 1391. (4)

In 1945 when the Conference of Studio Unions called a strike in the film industry, the Screen Office Employees Guild did not go along all the way with the strike, as half of the members of the Union went back to work, according to Source T-96. (4)

In the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild, at which time, Source T-96 (4) advised, the Screen Office Employees Guild voted to affiliate with the A.F.L. "Office Employees Industrial Union," and accordingly the Screen Office Employees Guild no longer exists. (3)

On July 24, 1947, Source T-96, (4) who is an official of one of the unions in the motion picture industry, stated that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party, and contained many members within its organization who were members of the Communist Party in his opinion. The source based this statement on long experience, and the observation of the tactics and policy followed by various individuals hereinafter mentioned, who were members of the Screen Office Employees Guild.

Source T-96 (4) stated that the officers of the Screen Office Employees Guild, Local 1391, as of July 30, 1944, were as follows: (4)

MARGARET BENNETT (WILLS)	President
BLANCHE COLE	Recording Secretary
BERNARD LUSHER (LUSCHER)	Financial Secretary
CLAIRE MORGAN	Treasurer
JACK REED	Warden
BARBARA ALEXANDER (Barbara Myers)	Conductor
FLORENCE CONTINI	Organizer
MIN SELVIN	Special Organizer
GLENN PRATT	Business Representative

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The source advised that in addition, one HERTA UERKVITZ was a member of the Board of Directors of the Screen Office Employees Guild, and was also a delegate to the Central Labor Council, and Source felt that she was definitely a Communist. In addition, Source T-96 expressed the belief that of the above captioned officers of the old Screen Office Employees Guild, all were members of the Communist Party with the exception of CLAIRE HORGAN, JACK REED, FLORENCE CONTINI and GLENN PRATT, business representative of the Guild.

Concerning GLENN PRATT, Source T-96 expressed the belief that PRATT was not a member of the Communist Party, but that in his experience with PRATT, he felt that PRATT certainly respected the Communist Party line, and that PRATT was an individual easily led and inclined to follow the path of least resistance, and believed that PRATT, at the time of the existence of the Screen Office Employees Guild, was under the complete domination of HERBERT K. SORRELL of the Conference of Studio Unions, elsewhere identified in this report as having been a member of the Communist Party.

(1) MARGARET BENNETT (MARGARET BENNETT WILLS), who has been identified in the section of this report dealing with the Councilmen of Hollywood Guilds and Unions as being a member of the Los Angeles County Communist Party, and who at the present time is Executive Secretary of the Council of Hollywood Guilds and Unions, is not presently connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

(2) BLANCHE COLE, according to T-2 on July 22, 1943, Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to T-96, she was not associated with the Office Employees Industrial Union.

(3) BERNARD LUSHER (LUSCHER) has been previously identified in the section of this report dealing with the Council of Hollywood Guilds and Unions as a member of the Los Angeles County Communist Party.

(4) BARBARA ALEXANDER (BARBARA MYERS), has been identified in the section of this report dealing with the Hollywood Council of Guilds and Unions as a member of the Los Angeles County Communist Party.

(5) MIN SELVIN, according to Source T-2 in 1943 was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party, and held 1943 Communist Party Membership

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Card 36147. Source T-34 stated that SELVIN was a delegate to the Los Angeles County Communist Party Convention held October 30 to 31, 1943. Source T-34 advised that the Party name of MIN SELVIN was MARION LARSON. (C) (U)

On June 13, 1946, Source T-2 advised that SELVIN held 1944 Communist Party Membership Card No. 48849, and 1945 Membership Card No. 41829. T-96 advised that SELVIN had recently married NORVELL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party. (C) (U)

Source T-34 also stated that HERTA UERKVITZ, BLANCHE COLE and MARGARET BENNETT WILLS were invited as guests to attend the aforementioned Communist Party Convention. (C) (U)

(6) HERTA UERKVITZ. Source T-11 and Source T-2 advised that HERTA UERKVITZ used the Party name of JEAN PETERS, and that she was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party; that she had served as one of the twenty-two members of the Executive Board of the Screen Office Employees Guild, and that she was a delegate to the Central Labor Council. (C) (U)

Source T-2 on November 21, 1943, stated that UERKV JEAN PETERS, admitted seven years of Communist Par membership as of October, 1943, and that she had served as Organizer for Branch N of the Northwest Section of the Los Angeles County Communist Party. At this time Source T-2 stated UERKVITZ declared she was Chairman of the War Bond Committee of the Screen Office Employees Guild; Chairman of the Legislative Committee of the Screen Office Employees Guild; and Chairman of the Office of Price Administration Committee of the Screen Office Employees Guild. (C) (U)

Source T-96 advised that since the formation of the Office Employees Industrial Union, he did not believe that any of the old members of the Screen Office Employees Guild who voted to go along with the Office Employees Industrial Union, and who had been suspected by the Guild of being Communist, had ever been officially dropped from the Office Employees Industrial Union. He stated, however, that those individuals from the Screen Office Employees Guild who had been suspected of Communist Party affiliation and had entered the Office Employees Industrial Union had for the most part dropped out of the new organization on their own volition, and that there is no indication at the present time that the Office Employees Industrial Union was controlled by the Communist elements. (C) (U)

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[Source T-96 advised on July 31, 1947, that of the former Screen Office Employees Guild members who were named on May 25, 1947, as Communist Party members by [Source T-5, those remaining within the Office Employees Industrial Union and employed within the motion picture industry are as follows:

BENNETT, MARGARET (WILLS)
Employed Council of Hollywood Guilds and Unions
(Transferred to Local No. 30 and no longer associated with Office Employees Industrial Union)

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CASTELLANO, ED
Employed Columbia Studios

FORSTER, JEAN
Employed Universal Studios

HAZUR, PHILLIS
Employed Metro Goldwyn Mayer Studios

ORSZAG, JEAN (Also Orzag)
Employed Republic Studios

RAGSDALE, LaCALLA W.
Employed Hopalong Cassidy Studios

SNIFFIN, JANE
Employed RKO Studios, Secretary to ROBERT RISKIN

THOMAS, ELIZABETH (Betty)
Employed Columbia Broadcasting Studios

UERKVITZ, HERTA
Employed Metro Goldwyn Mayer Studios

SELVIN, MINNIE
Employed Universal Studios, Secretary FRITZ LANG

[Source T-96 advised that the officers of the new Office Employees Industrial Union are as follows:

President	LORNE ASHELL
Vice President	LEROY PATTERSON
Secretary-Treasurer	JIM FASTBENDER
Trustees	EARL SHEUK (SHANK)
	GRACE DUDLEY
	MILTON KLINE
Sergeant at Arms	ED BURKE

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Warden	HARVEY KINCADE
Assistant Warden	JEAN SHENK
Business Manager	MAX KRUG

There is no record of membership in the Los Angeles County Communist Party of any of the above individuals.

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MUSICIANS MUTUAL PROTECTIVE ASSOCIATION
Local 47, American Federation of Musicians
(Affiliated with the American Federation
of Labor, aka Musicians Union)

[Source T-55 reported on July 23, 1947, that this Union included all professional white musicians in the Los Angeles area, and that it maintained its headquarters in the Musicians' Building, 1417 Georgia Street, Los Angeles.

The April, 1947, edition of the Musicians Directory, an official publication of the Union, lists approximately 13,000 members in good standing. The July, 1947, issue of "Overture" which states in its masthead that it is the official journal of the Union, lists the following as the 1947 officers of the Union:

J. K. "SPIKE" WALLACE	President
JOHN te GROEN	Vice President
FRANK D. PENDLETON	Recording Secretary
AL C. MEYER	Financial Secretary
JOHN H. BOYD	Trustees
H. C. (Chas.) GREEN	
R. H. (Dick) DICKINSON	
WARREN BAKER	Directors
JACK BAPTISTE	
ZAPH L. BICKFORD	
ART GINDER	
MAURY H. PAUL	
RAY HUFFINE	Steward-Tax Officer
JOHN te GROEN	Assistants to President
JOE BARROS	
PHIL FISCHER	
LEE MACQUARRIE	
TED DAWSON	
EDDIE PRATT	
ED. REED	
JOE TICK	
JACK PAGELER	

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JOHN W. BECKER, Chairman VAN A. CAMEWOOD BOB HENNON DON MORRIS WHITNEY STAYNER DON WIGHT	Trial Board
GEO. H. CAMPBELL	Sergeant-at-arms
HELITA J. SHUGART	Publicity and Public Relations
JOHN M. BOYD	Special Investigator
AL ELIAS	Comissary Department
JACK SEWELL, Chairman H. L. VAN HOOZER	Auditing Committee
J. K. WALLACE J. te GROEN	Examining Committee
C. L. BAGLEY ARTHUR PAEST JACK SEWELL	Legislative Committee
H. C. (Chas.) GREEN, Chairman ART GERHART LAURY PAUL JOE ROSS JOHN SCOTT	Price List
JOE TICK DON WIGHT	Delegates Pasadena Central Labor Council
PAUL CAPOLUNGO	Delegate San Pedro Central Labor Council
GEO. CAMPBELL	Delegate Santa Monica Central Labor Council
C. L. BAGLEY	Legal Counsel
J. W. GILLETTE	American Federation of Musicians Studio Representative

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Of the above officers, positive information regarding Communist Party membership is available to this office regarding only one: DON WIGHT, member of the Trial Board and delegate to the Pasadena Central Labor Council.

Source T-31 reported on September 2, 1943, that DON E. WIGHT, 1830 Chickasaw, Los Angeles, had applied for membership in the Los Angeles County Communist Party in April, 1943, having been recruited by EMILY GORDON. The source further reported that WIGHT had been given Communist Party membership book No. 36200, and had been assigned to the 19th Congressional District Section of the Los Angeles County Communist Party.

The April, 1947, edition of the Musicians Directory which lists, according to Source T-55, all members in good standing of Local 47, reflects that DON E. WIGHT, 1830 Chickasaw Avenue, is the only member with that name.

Information regarding the activities of Communists within Local 47 was provided on March 24, 1947, by Source T-61, who stated that from 1937 to 1939 the President of this Local was the present California State Senator, JACK B. TENNEY, whose candidacy had originally been supported by a group of approximately sixty-five Communist Party members. During TENNEY's term of office, according to Source T-61, he conducted an investigation of Communism within the Local which resulted in a number of expulsions. TENNEY was defeated for re-election in 1939, and subsequent to that time, according to T-61, the activities of the Communists within the Union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council, and from the State Federation of Labor.

Source T-55, an officer of the American Federation of Musicians, stated to Special Agents GRAHAM A. DAY and JOHN J. HENRY on July 23, 1947, that the present head of the Local, J. K. "SPIKE" WALLACE, succeeded TENNEY as President due to the support of the Communist group within the Union. The source reported that from 1939 until 1947 WALLACE, who as President dominates the affairs of the Local, cooperated with the Communist members of the Union to such an extent that the Communists actually exercised control over the policies of the Local.

The source explained that the Local's constitution provides that 150 members constitutes a quorum, and that it is extremely difficult to secure an attendance as large as this at a Union meeting. T-55 stated that there had been only four quorum meetings of the Union during the past five years, with the result that the general membership, which he estimated as nearly 15,000, had no voice in the affairs of the Local.

T-55 stated that he had watched the activities of the Communists within the Local, and reported that the following Local members were the active leaders of the pro-Communist group:

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MISCHA ALTMAN
SAM ALBERT
GEORGE PEPPER
RAY RENNENICK
JOE and LINA DI FIORE
DON WIGHT

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Source T-55 (C&W) reported that during the national convention of the American Federation of Musicians held in June, 1947, demands were made by the Communist group upon local President J. K. WALLACE, with which the latter found it impossible to comply. As a result, upon WALLACE's return to Los Angeles, he was bitterly criticized by the faction above listed, and Source T-55 (C&W) states that WALLACE has told him personally that from this time on he is through with the Communists. (U)

Source T-62 (C&W) reported to Special Agent SAMUEL T. FRY on March 3, 1944, that he is a member of the Musicians Union, and that Local 47 was being dominated by a group of persons whom he believed to be Communist Party members or sympathizers, with the result that the Union had passed a resolution urging the establishment of a second front, had been active in attacking the California State Legislature Fact Finding Committee because of its investigation of Communism in California, and that donations were being solicited from Union members purportedly to be sent to Russia to buy musical supplies for the gifted musicians there who were no longer able to secure them. T-62 (C&W) stated that SAM ALBERT and MISCHA ALTMAN were the leaders of this group. (U)

Source T-55 (C&W) reported on May 17, 1947, that each of the below listed individuals were active members of the Los Angeles County Communist Party. (C&W) The April, 1947, edition of the Musicians Directory reflects that each of the below listed individuals is a member in good standing of Local 47, American Federation of Musicians: (U) &

BASS, PHILIP
752 North Van Ness Avenue, Los Angeles

BRODINE, RUSSELL
1033 Edgeware Road, Los Angeles

CHASSON, MIRIAM G.
1824 South Ogden Drive, Los Angeles

DASSIN, BEATRICE, aka Beatrice Launer
898 South Bronson, Los Angeles

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DESSAU, PAUL
8333 Lookout Mountain Avenue, Los Angeles

DI FIORE, LINA
3908 Berry Drive, North Hollywood

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EGER, JOE
408 South Gramercy Place, Los Angeles

FEHER, HILTON
1127 South Highland, Los Angeles

GOTTLIEB, EUDICE SHAPIRO
6461 Riverton Avenue, North Hollywood

GOULD, CHAS.
4418 Alla Road, Venice

GRALNICK, ILLT
442 North Orange Grove, Los Angeles

GREENE, SIDNEY
5748 North Colfax, North Hollywood

IDRISS, RAIEZ
6636 Denny Avenue, North Hollywood

KAST, GEORGE
6637 Woodman Avenue, Van Ness

LEHRMAN, EUGENE B.
2931½ Tenth Avenue, Los Angeles

LUSTGARTEN, EDGAR
6122 West Colgate

PASS, JOSEPH
5431 Auckland, North Hollywood

POWELL, PAUL
1433 Armadale Avenue, Highland Park

WARREN, FRED
1316 North Hobart Boulevard, Los Angeles Ronald Reagan-5746

WATKINS, ROSE
955 Dewey, Los Angeles

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Source T-2 reported on January 16, 1945, that the following individuals were active members of the Los Angeles County Communist Political Association, and that each of them was assigned to Branch O of the Northwest Section of the Los Angeles County Communist Political Association. The source further stated that Branch O was known as the Musicians Branch. (W)

Each of the following individuals is a member in good standing of Local 47, American Federation of Musicians, according to its April, 1947, directory:

ALBERT, DORIS
2781 Outpost Drive, Los Angeles

ALBERT, SAMUEL
2781 Outpost Drive, Los Angeles

ALEMAN, HISCHA
1307 North Sierra Bonita, Los Angeles

BLOCH, KALMAN
3914 Franklin Avenue, Los Angeles

BRONDA, MORRIS
1808 North Kenmore, Los Angeles

CHRISTLIEB, DON
242 North Vendome, Los Angeles

FRANKSON, ROY
333 West Spazier, Burbank

HOVEY, SERGE
5488 Rodeo Road, Los Angeles

HOVEY, TAMARA
1848 North Western Avenue, Los Angeles

LESSNER, HERBERT
2100 Holly Drive, Los Angeles

GRANZ, NORMAN
1244 North Orange Grove Avenue, Los Angeles

GRAU, GILBERT
2457 Claremont Avenue, Los Angeles

Deleted Copy Sent R FRANKSON
by Letter 10/28/75
Per FOIA Request

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MAHLER, LILY
321 North Edinburgh, Los Angeles

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OFFNER, HERBERT
2211 Echo Park Avenue, Los Angeles

PEPPER, GEORGE
10333 North Vale Road, Los Angeles

ROTH, ESTHER
1842 North Western Avenue, Los Angeles

ROTH, HENRY
1842 North Western Avenue, Los Angeles

SANDELL, GEORGE
934½ North Ogden Drive, Los Angeles

SELIC, LEONARD
1657 North Dillon, Los Angeles

TOWBIN, CYRIL
3687 Shannon Road, Los Angeles

WALDEN, ALEXANDER
2253 North Gower, Los Angeles

The addresses provided in the two lists above were secured from the Musicians Directory, which states that it is corrected to April 1, 1947.

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The following investigation was conducted by SA GAYLE C. SHELTON.

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

I. HISTORICAL SKETCH

A. EVENTS LEADING TO FORMATION

The above organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944 at 8:00 P.M. at the Women's Club of Hollywood, 7078 Hollywood Boulevard. The announcement of this meeting was first published as a full page advertisement in the June 23, 1944 issue of the HOLLYWOOD REPORTER and was signed by the Emergency Committee, Hollywood Guilds and Unions. The purpose of the meeting as stated in the announcement, a copy of which is in the office of the Los Angeles Division, was "representatives of 17 guilds and unions of the motion picture industry.....coming together to set up a constructive program for the Hollywood Guilds and Unions during and after the war, and to take action to protect industry and its workers from anti-labor, semi-fascist attacks". The original announcement further stated that "in the latter connection, the meeting will consider the recent activities and statements of spokesmen for the "Motion Picture Alliance for the Preservation of American Ideals", which latter organization had contended that there is "widespread impression that this industry is made up of an dominated by Communist radicals and crackpots", having declared itself at the time of its earlier formation in February, 1944 "in sharp revolt against a rising tide of Communism, Fascism, and kindred beliefs".

"The Motion Picture Alliance for the Preservation of American Ideals" hereinafter will be referred to as the MPA.

The MPA in a Statement of Principles, a copy of which is on file in the Los Angeles Division, had previously declared a belief and a fondness for the American way of life; the freedom to speak, think, live, watch, work, and govern as individual free men in sharp revolt against Communism, Fascism, and kindred beliefs that sought by subversive means to undermine and change the American way of life.

Indicative of the concern of certain elements within the motion picture industry over the formation of the MPA is the activity engaged

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in by these said elements in the film industry as hereinafter related.

According to the statement made by ELMER LAVERY, Acting Chairman of the Council of Hollywood Guilds and Unions in a letter furnished by T-96, a copy of which is on file in the Los Angeles Division, dated July 10, 1944, 900 delegates from seventeen guilds and unions had attended the meeting held June 28, 1944 and unanimously adopted "the constructive program of public relations for the motion picture industry" sponsored by the "Council of Hollywood Guilds and Unions". Circular letters were then forwarded to the secretaries of various unions who had not attended the regular meeting at which they were asked to join the Council, according to Source T-96.

For several months prior to the dissemination of the aforementioned statement, various meetingshad taken place in order to formulate plans for an organization to combat the MPA, according to Source T-96. One of the first of these meetings took place on February 7, 1944, two days after the publicity of the formation of the MPA. Source T-48 reported that at this meeting PAUL CLINE, whose real name, according to the records of the Immigration and Naturalization Service at Los Angeles, California, is NOTAH KLAPPER and, according to the records of the Voters Registration at Los Angeles, California is a member of the Communist Party, and CARL WINTER, who, according to Source T-2, was then Executive Secretary of the Los Angeles County Communist Party, then known as the Los Angeles County Communist Political Association, had met to consider ways and means of attacking the MPA.

Source T-28 stated that on February 6, 1944 a conference had taken place between PAUL TRIVERS, identified elsewhere in this report as a Communist, and JOHN HOWARD LAWSON, identified elsewhere in this report as a Communist. This meeting, as well as the one which Source T-28 stated took place on February 27, 1944 between GEORGE PEPPER, who, according to Source T-2 on February 26, 1945, was a member of the Los Angeles County Communist Party in 1944 and held 1944 membership card #41764 and 1945 membership card #47168, was to make plans against the MPA.

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On March 2, 1944, Source T-92 was present at Sardi's Restaurant and recognized the following persons who, according to this source, met to formulate a program to be directed against the MPA:

They were ELIZABETH LEACH, who, according to Source T-2 is a member of the Los Angeles County Communist Party and is a Communist Party functionary, and held 1943 Communist Party membership card #25016, 1944 Communist Party membership card #44705, and 1945 Communist Party membership card #44703; WILLIAM POMERANCE, identified elsewhere in this report as a member of the Los Angeles County Communist Party; and GEORGE PEPPER, previously identified as a member of the Los Angeles County Communist Party.

Source T-28 reported a conference with similar purpose between ROBERT ROSSEN, former President of the Screen Writers Guild and at that time President of the Hollywood Writers Mobilization, and who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party, and JOHN HOWARD LAWSON, previously identified in this report as a member of the Los Angeles County Communist Party. Source T-28 reported that the above meeting took place several days after March 2, 1944 and this same source advised that on March 31, 1944, JOHN HOWARD LAWSON told WILLIAM POMERANCE that the Screen Writers Guild should start the ball rolling in forming an attack on the MPA. According to Source T-28, LAWSON suggested that the attack be made against persons who were leading the MPA and further suggested that the attack be worded in such a way as to indicate that the persons leading the MPA were against the war effort.

Sources T-28 and T-18 advised that on March 9, 1944 a meeting was held at the home of ALBERT and MARGARET MALTZ, 6526 Lindenhurst Drive, Los Angeles, California. The above two sources reported that the purpose of the meeting was to further plans to attack the MPA.

Source T-93 stated the following individuals were present at this meeting:

1) ELIZABETH LEACH, previously identified as a member of the Los Angeles County Communist Party.
2) MARJORIE J.POTTS, who, according to Source T-11, on or about August 17, 1943 stated she was Membership Director and Organizational Committee Secretary of the Northwest Section of the Los Angeles County Communist Party. Source T-18 stated on May 20, 1944 that POTTS continued to serve in this capacity.

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3) FRED RINALDO, who, according to Source T-2 &U on July 22, 1943, was Educational Director of Branch C of the Northwest Section and Education Director of the Northwest section of the Los Angeles County Communist Party and held, according to Source T-2 &U on February 16, 1945, 1944 Communist Political Association membership card #4408. Source T-38 advised RINALDO in the latter part of 1944 was then a member of the BEN FRANKLIN Club of the Los Angeles County Communist Party and held 1945 membership card #45732 (&U)

4) LESTER COLE, who, according to Source T-2 &(U) is a member of the Los Angeles County Communist Party and held 1945 Communist Party membership card #47226. (&) U

Source T-93 (&)(U) observed the automobiles of the following individuals at 6526 Lindenhurst Drive on March 9, 1944 who may have possibly attended the meeting:

1) CHARLES LEONARD, who Source T-2 on July 22, 1943 (&)U advised was a member of Branch C, Northwest Section of the Los Angeles County Communist Party. (U)

2) FRANCES NICHOLSON, who, according to Source T-2, &(U) on August 31, 1944, advised was a member of the Los Angeles County Communist Party and held 1943 Communist Party membership card #25122 and 1944 membership card #48806. (&) U

3) PAUL JARRICO, who, according to Source T-2, &U is a member of the Los Angeles County Communist Party and held 1944 membership card #46809 and 1945 membership card #47186. (&) U

4) JOHN HOWARD LAWSON, previously identified as a member of the Los Angeles County Communist Party.

5) CLAUDIA HUBLEY, who, Source T-2 &U stated in June, 1944 was Literary Director, Branch E of the Hollywood Sub-Section of the Northwest Section and held Los Angeles County Communist Political Association membership card #36149 and 1944 Communist Political Association membership card #46919. (&) U

5) JOHN SANFORD, who Source T-2 &U advised was a member of the Los Angeles County Communist Party and held 1944 membership card #46132 and 1945 membership card #47399. (&) U

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6) MISHA ALTMAN, who [Source T-2] on February 26, 1945 advised was a member of the Sunset Branch of the Cultural Section of the 59th Assembly District of the Los Angeles County Communist Party and held 1944 membership card #45008 and 1945 membership card #47163.

3/13 On March 13, 1944, Source T-28 advised that JOHN HOWARD LAWSON, previously identified, met with PAULINE LAUBER FINN for the purpose of discussing plans to form an attack against the MPA. PAULINE LAUBER FINN has been identified elsewhere in this report as a Communist Party member.

3/14 On March 14, 1944, Source T-28 advised that JOHN HOWARD LAWSON and GEORGE PEPPER again met for the purpose to further the plans to attack the MPA. LAWSON and PEPPER have been previously identified as members of the Los Angeles County Communist Party. On March 17, 1944, a similar meeting took place at 7511 Franklin Avenue at the home of LESTER COLE, according to Sources T-28 and T-18. COLE had been previously identified as a member of the Los Angeles County Communist Party. Those persons present, according to Sources T-28 and T-18, who have been previously identified as members of the Los Angeles County Communist Party, were WILLIAM POMERANCE, JOHN HOWARD LAWSON and ELIZABETH LEACH. The above two sources reported that MELVIN LEVY was present at the meeting and is, according to Source T-2, a member of the Los Angeles County Communist Party and held 1945 Communist Party membership card #47261.

3/17 [Source T-94] advised that the following individuals were noted as being present at the aforesaid meeting on March 17, 1944: MARJORIE J. POTTS, previously identified; ANN ROTH MORGAN, identified elsewhere in this report as a member of the Los Angeles County Communist Party; ROBERT LEES, who, according to [T-2], is a member of the Los Angeles County Communist Party and held 1944 membership card #46807 and 1945 membership card #47172; LOUIS SOLOMON, identified elsewhere in this report as a member of the Los Angeles County Communist Party; PAULINE LAUBER FINN and GEORGE PEPPER, both of whom have been previously identified.

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Source T-94 advised the following individuals may have been present at the meeting of March 17, 1944 inasmuch as their automobiles were observed in the near vicinity of 7511 Franklin Avenue. They were:

1. META REIS, identified elsewhere in this report as a member of the Los Angeles County Communist Party.
2. SAM MOORE, who Source T-2 on February 26, 1945 stated was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #44635 and 1945 Communist Party membership card #47288.
3. RING LARDNER, JR., identified elsewhere in this report as a member of the Los Angeles County Communist Party.
4. W. F. BLOWITZ, who Source T-2 stated on February 26, 1945 was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #46136 and 1945 Communist Party membership card #47420.

On May 2, 1944, Source T-11 reported a meeting took place on that date at the Hollywood Roosevelt Hotel, Hollywood, California and this meeting was sponsored by the Screen Writers Guild. Those individuals who, according to Source T-11, attended the meeting and have not been previously mentioned or identified in this section as members of the Los Angeles County Communist Party, are:

1. VICTOR SHAPIRO, identified elsewhere in this report as a member of the Los Angeles County Communist Party.
2. KEN HOWARD, who Source T-2 on November 16, 1943 advised was a member of Branch B of the Northwest Section of the Los Angeles County Communist Party, having transferred in July, 1943 from the Lerner Branch of the Los Angeles County Communist Party.
3. GEORGE BRADLEY, who Source T-34 on July 31, 1944 advised was a member of the Los Angeles County Communist Party, assigned to the Echo Park Branch.
4. NORVAL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
5. JAY GORNEY, identified elsewhere in this report as a member of the Los Angeles County Communist Party.

Source T-11 advised that a meeting held on May 2, 1944 at the Hollywood Roosevelt Hotel by the Screen Writers Guild was presided over by MARY MC CALL,JR., concerning whom there is no record of Communist Party membership. At this meeting, according to Source, it was suggested that a big

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motion picture affair be given at the Hollywood Bowl as a means of getting notice and publicity for this new program they were trying to create against the MPA. As a result of the business of the meeting, a motion was made to form a Committee of WILLIAM POMERANCE and VICTOR SHAPIRO, both of whom have previously been identified, which was charged with drawing up aims and policies of the new organization that was being formed. Source T-11, a member of the Communist Party himself, stated on May 2, 1944 that this group was being set up for the prime purpose of fighting the MPA. The group hoped, according to Source, to attract for publicity purposes well known people with unquestionable reputations for the positions of fronting the new organization. Source advised that it was felt that if by making everyone in the picture business feel that the MPA had accused the entire industry of being Communists, radicals and crackpots, the new organization hoped to stir up everyone else in the studios against the MPA. Source disclosed that the procedure, which has been reported above, was the same procedure that he had watched the Communist Party use many times and there was no doubt in his mind that this was another Communist front organization in the making. Source stated that these individuals who were taking such an active part in forming the new organization had as their philosophy in such things as this, even though they lost and did not succeed, the idea of building up prestige of Communism and the terrific educational value of their efforts. (X)(4)

On May 9, 1944, an article in the PEOPLES WORLD listed 38 film unions and guilds which sent delegates to the meeting of May 2, 1944, previously reported. This meeting was called, according to Source T-11, to formulate plans for the organization against the MPA and that the guilds represented at this meeting of May 2, 1944 constituted a large majority of the labor organizations connected with film industry.

B. FIRST ORGANIZATIONAL STEP OF THE COUNCIL OF HOLLYWOOD GUILDS AND UNIONS—PLANNING COMMITTEE FORMED May 16, 1944.

Source T-28 was present at a conference between JOHN HOWARD LAWSON, previously identified, and CHARLES KATZ, 2640 Carmen Crest Drive, Los Angeles, California. KATZ is an attorney in Los Angeles, California and signed the brief of the Los Angeles Communist Party petition filed before the California Supreme Court in June, 1942, placing the Party on ballot on September 17, 1940. JOHN LEACH, former Communist Party organizer, testified concerning KATZ before the Grand Jury as follows: "I knew KATZ as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. KATZ was in the Communist fraction of the Anti-Nazi League. KATZ received membership book from STANLEY LAWRENCE;

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worked with TITIANA TUTTLE in organizing underground Communists cells in Hollywoodwith ALBERT BIBERMAN and V. J. JEROME; his wife is very active in Communist Party work and joined the Communist Party in 1936." (U)

Source T-28 reported that the Conference with LAWSON and KATZ on May 2, 1944 was relative to the "dirt the Communist Party was then attempting to uncover concerning the MPA leaders". At the conference, Source T-28 stated LAWSON told KATZ that he would give him a check for $200.00. LAWSON stated that he was a little worried inasmuch as the derogatory material unearthed by him, while useful, was very thin. LAWSON suggested that KATZ confer with DALTON TRUMBO (identified elsewhere in this report as being a member of the Los Angeles County Communist Party) relative to the information gathered to date by KATZ. (U)

Source T-11 advised the Motion Picture Labor Committee for Political Action met on May 10, 1944 at 1537 Cahuenga Boulevard, Hollywood, California. The purpose of the meeting, according to source, was the furtherance of plans to organize in some manner against the MPA. Those attending the meeting, who have previously been identified, were WILLIAM POMERANCE, NORVAL CRUTCHER, and GEORGE PEPPER. Others were ED SMITH, who, according to Source T-2 as of February 26, 1945, is a member of the Los Angeles County Communist Party; HERBERT K. SORRELL, elsewhere identified in this report as having been a member of the Los Angeles County Communist Party; and BONNIE CLAIRE, whose real name is BONNIE CLAIRE LASKOVITZ, according to the files of the Immigration and Naturalization Service at Los Angeles. Source T-2 on July 15, 1943 advised that she was Press Director of Branch N, Northwest Section, Los Angeles County Communist Party, and held 1944 Communist Party membership card #48841 and 1944 Communist Political Association membership card #46868. Source T-11, who it should be noted is a member of the Communist Party himself, advised that the entire transaction against the MPA had a Communist stamp on it. He said that CAMPBELL (possibly GEORGE CAMPBELL, concerning whom there is no record of actual membership in the Los Angeles County Communist Party) "pressures the money out of AFL; GEORGE PEPPER runs the machinery and KEN HOWARD, NORVAL CRUTCHER, BONNIE CLAIRE, WILLIAM POMERANCE, ED SMITH pull the strings to run the show". (U)

On May 16, 1944, Source T-28 stated JOHN HOWARD LAWSON and DALTON TRUMBO met to talk over a written report made by TRUMBO concerning the MPA. TRUMBO made available to this source a copy of this report which source felt showed the long range program being planned by the Communist Party in its attack against the MPA. TRUMBO stated that the opponents of the MPA, who,in his opinion, constituted the entire motion picture industry, should

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be prepared to offer a constructive program in contrast to their destructive one. He felt if there was need of haste in holding such a mass meeting that they should sacrifice a thorough preparation in favor of an early date and felt that if they were both luckyand well prepared, they would be able to probably "smash" the MPA for good. (4)

TRUMBO stated the Publicists Guild might be most effective is publicizing the proposed meeting against the MPA and directing the publicity into channels which would give the widest possible press space.' TRUMBO felt the primary aim of the meeting should be a complete exposure of the MPA. He stated that it should be brought out at the meeting the inability of the opposition to name one single picture containing their objection (possibly Communist propaganda objections). TRUMBO believed this was very vital as he did not feel the MPA could attack a specific motion picture without attacking specific producing organizations and the moment they did that the MPA would be giving the opposition new allies. TRUMBO believed that the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of producers and of the industry as a whole. He stated that the economic interest of all, of course, was directly dependent upon the kind of pictures made. He mentioned that the MPA was against shaping the contents of a movie for any other purpose than that of making money. He also felt that if they proposed to change the world of motion pictures that they were doing exactly what the MPA was fighting. He believed that as pictures depended on ideas, signed articles should be obtained from various national leaders to obtain their ideas as to what kind of pictures the people of the country would want after the war. Through this means they would have a valuable document for the guidance of themselves and of the movie industry.

Source T-11 stated that on May 16, 1944 at a meeting held on that date the idea was stressed to emphasize to the public the roll that motion pictures play in the war against Fascism as well as the roll pictures will play in the post-war period. "The idea, of course,"according to Source T-11, "was to put the MPA on the Fascist side of the fence." This same source reported that the creation of this organization, yet unnamed, was Communist inspired and was created to fight "red baiting". Source, a member of the Communist Party himself, stated that if this new organization was successful, it would help to further Communist propaganda in motion pictures, not only in the United States but all over the world. He reported that nearly everyone who attended the aforementioned meeting had had considerable political education and experience and he felt it unlikely that any of the delegates at that meeting did not know that it was a Communist front organization in the making. Source believed that every person attending was either a Communist Party member, with or without a book, or an active Communist Party supporter. (5)(11)

C. SECOND ORGANIZATIONAL STEP OF THE COUNCIL—FORMATION OF THE "EMERGENCY COMMITTEE HOLLYWOOD GUILDS AND UNIONS, June 6, 1944.

Source T-11 advised that he attended a meeting on June 6, 1944 at the Screen Cartoonists Hall, 6272 Yucca. This meeting, according to source, was called "An Emergency Committee of the Hollywood Guilds and Unions". Source advised that eighteen persons were present, including ROBERT ROSSEN, who acted as Chairman, previously identified; WILLIAM POMERANCE, who has previously been identified as a Communist; HERBERT K. SORRELL, elsewhere identified as having been a member of the Communist Party; and VICTOR SHAPIRO; ANN ROTH; ORGAN; LESTER COLE, BONNIE CLAIRE, all of whom have been identified elsewhere in this report as members of the Communist Party.

Source T-11 stated that the Writers Guild was the activating force in the formation of this group. He stated that HOWARD ESTABROOK, concerning whom there is no record of actual membership in the Los Angeles County Communist Party, had been the most active; that VICTOR SHAPIRO had had much to say along with LESTER COLE, BONNIE CLAIRE, ROBERT ROSSEN, all of whom have been identified as members of the Los Angeles County Communist Party, and MARY MC CALL, JR, concerning whom there is no record of membership. Source T-11 advised that the motion picture, according to these people, is one of the greatest lines of communication for propaganda in the world today and from his observation and membership in the Communist Party, the Party would not stop at anything to gain control of the studios and, although they admitted that they did not have the money to do this, they did think they had all the brains to do it in another manner.

D. FORMATION OF COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, June 28, 1944

Source T-11 advised that he had attended this meeting of the Hollywood Guilds and Unions held on June 28, 1944 at the Women's Club, Hollywood, California. Among the persons recognized by the source were the following:

1) HOWARD FELDMAN, who Source T-117 advised on September 29, 1943 was a member of the 57th Assembly District Branch of the Northwest Section of the Los Angeles County Communist Party.
2) TASSIA FREED, whom Source T-34 on February 14, 1944 identified as a member of the Los Angeles County Communist Party, Branch 59-2, Northwest Section, having previously transferred from the Hollywood Branch of the Northwest Section.

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3) KEN HOWARD, previously identified as a Communist.
4) SERGE HOVEY, elsewhere identified in this report as a member of the Los Angeles County Communist Party.
5) PEARL CHRISTLIEB, whom Source T-2 has identified on February 26, 1945 as a member of the Los AngelesCounty Communist Party with 1944 Communist Party membership card #41765 and 1945 Communist Party membership card #47112. (S) U
6) DON CHRISTLIEB, who has been identified elsewhere as a member of the Los Angeles County Communist Party.
7) ANN ROTH MORGAN, previously identified as a member of the Los Angeles County Communist Party.
8) RAMEZ IDRISS, identified elsewhere as a member of the Los Angeles County Communist Party.
9) EDITH EINBERG, who, according to Source T-2 on November 16, 1943, was a member of Branch H of the Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party membership card #48025. (S) U
10) MILDRED ZINN, who Source T-2 on January 16, 1945 advised was a member of the 57th Assembly District of the Los Angeles County Communist Party and held 1944 Communist Party membership card #47196. Source T-2 advised that MILDRED ZINN was also known as Mrs. MILDRED NORMAN and Mrs. RALPH H. NORMAN. (S) U
11) NORVAL D. CRUTCHER, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
12) MARVIN FARBER, who Source T-2 advised on January 30, 1944 was a member of the Los Angeles County Communist Party and held 1944 Communist Party membership card #55053 and 1944 Communist Political Association membership card #42216. (S) U
13) WILLIAM POMERANCE, who has been identified elsewhere in this report as a member of the Los Angeles County Communist Party.
14) CARROLL HOLLISTER, who Source T-2 on February 26, 1945 advised was a member of Los Angeles County Communist Party and held 1945 Communist Party membership card #47169 and 1944 Communist Party membership card #45003. (S) U
15) ED SMITH, previously identified elsewhere as a Communist.
16) BARBARA MYERS, who,according to Source T-2 is also known as Mrs. HENRY MYERS and also was formerly known as BARBARA ALEXANDER. Source T-2 advised that on July 22, 1943, BARBARA MYERS was a member of Branch A, Northwest Section of the Los Angeles County Communist Party and served as Membership Director and Dues Secretary of that Branch (S) U
17) HERBERT K.SORRELL, elsewhere identified as a member of the Los Angeles County Communist Party.

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Concerning this, the first meeting of the Hollywood Council of Guilds and Unions, Source T-11 described this meeting of June 28, 1944 as a real Communist victory. This organization, after many preliminary meetings, held its formal organizational meeting on June 28, 1944 and was actually started by members of the motion picture Screen Writers Guild. Source T-11, it is again pointed out, was himself a member of the Los Angeles County Communist Party and participated in many of the preliminary meetings as hereinbefore set out. (C) (U)

Source T-11 stated that the Council of Hollywood Guilds and Unions was built "to smack down any individual group who attempts to attack the Communist front organizations in motion pictures". The individuals who participated in the preliminary organizational meetings of the Council of Hollywood Guilds and Unions agreed, according to Source T-11, that the HPA must be attacked from all angles and connected with everything subversive; accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-Labor, anti-British, anti-Soviet, so that the HPA would have nothing left to throw back at the Communists without being a "copy cat". Source stated that he did not believe he heard one speaker at the meeting actually deny that he was a Communist. (C) (U) (U)

[Source T-95] who also covered the meeting of June 28, 1944, advised that the speakers were EMMET LAVERY, MARY C.MC CALL, JR. WALTER WANGER, HERB AILER, JAMES HILTON, AL SPEED, OLIVER H. P. GARRETT, concerning whom there is no record of membership in the Los Angeles County Communist Party; HERBERT K. SORRELL, elsewhere identified in this report as a Communist; and SIDNEY BUCHMAN, who, according to [Source T-2] (U) on February 26, 1945, was stated to be a member of the Los Angeles County Communist Party. (C) (U)

[Source T-95] (U) stated that the resolutions had been prepared in advance and with the exception of the above-named speakers, no one in attendance took any part in the meeting. The speeches were described as being directed against the HPA because of their stand against Communism and, while there appeared to be nothing in the talks made by these speakers which would indicate a particular Communist tendency, they did not, according to source, make a clear stand they might intend to take against Communism. (C) (U)

[Source T-1] advised in addtion to those person already mentioned as having been present at the meeting of June 28, 1944 that the following persons were observed at the meeting: (C) (U)

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GEROGE BRADLEY, previously identified as a Communist Party member.
HARRY CARLYLE, elsewhere identified in this report as a Communist Party member.

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FREDERIC RINALDO, previously identified as a Communist Party member and who, according to Source T-5 on May 25, 1947, was still a member of the Los Angeles County Communist Party.

ALBERT MALTZ, previously identified as a Communist.

JAY GORNEY, previously identified as a Communist.

SAM GOLDBLATT, who Source T-12 advised on April 27, 1945 was in 1938, under the name of TED MILLER, a Branch Organizer in the Industrial Section of the Culver City Studio Branch of the Los Angeles County Communist Party. He held 1938 Communist Party membership card #58681 and 1939 Communist Party membership card #3288.

LUCIAN PRIVAL, who, according to Source T-2 on February 26, 1945, was a member of the Los Angeles County Political Association and held 1945 membership card #47445 and 1944 membership card #41863.

Source T-1 stated at this meeting the remarks of all the speakers were along the same line, that is that the MPA was a Fascist organization destroying unity and interfering with the prosecution of the war and, further, that it was an anti-labor, anti-Semitic, red baiting organization that was a political plot against the new deal. This same source stated that the persons directing the Council of Hollywood Guilds and Unions were leaders of the Communist elements within their own organizations and, at the same time, were active in many of the supporting Communist front organizations. The only individuals that this source mentioned in this connection, other than those individuals previously set out in this report, were BERNARD LUSHER, who, according to Source T-2 on July 2,1943, was a member of Branch N, Northwest Section of the Los Angeles County Communist Party and held 1943 Communist Party membership card #36151 under the name of GEORGE LASTREE. On April 14, 1947, Source T-88 stated that LUSHER was a member at that time of the EVA SHAFFRON Club, 16th Congressional District Section, Los Angeles County Communist Party and held 1947 Communist Party membership card #48425; and BERNARD GORDON, who, according to Source T-2 on August 31, 1944, was Labor Chairman of Branch H of the Northwest Section of the Los Angeles County Communist Political Association and held 1944 Communist Political Association membership card #44239.

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II. MEMBERSHIP

Source T-96 advised that seventeen guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions. Source, who bases this opinion on long dealings and continuous observation of the tactics of these guilds, stated that of the seventeen, sixteen were Communist. It should be pointed out that Source T-96 is himself

an official of one of the Unions within the motion picture industry. This information was furnished by [Source T-96 on July 24, 1947.] (4) (4)

[On January 20, 1947, Source T-97] (4)(4) stated that then there were seven unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were two I.A.T.S.E. locals, two independent unions, and one A.F.L. Union, which comprised the membership of the Council at that time. These were: (4)

- Screen Story Analysis Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Machinists Guild
Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.)
Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild.

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[Source T-97] (4)(4) stated that the Council had lost mainly because of difficulties over the current film strike, The Screen Actors Guild, The Screen Office Employees Guild, a Musicians Local #47, to which all musicians in the motion picture industry beonged. (4)

III. ESTIMATE OF FUNCTION OF COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

[Source T-96] (4)(4) stated that the Council has the support of all "left-wing, radical elements within the labor movement". [Source, who himself] (4)(4) is a labor union official, [stated on July 24, 1947] (4) that this "radical element packed the first meeting of the Council and took control". Source expressed the opinion that the council was "strictly Communist dominated" and that although the Council was relatively "dormant" at the present time, it must still be regarded as a "force in the radical labor wing and will probably spring out soon in support of the third party movement". (4)

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IV. OFFICERS

From a letter on file in the Los Angeles Division, dated July 10, 1944 from the Council of Hollywood Guilds and Unions, it is noted that ELLET LAVERY served as Chairman of that organization from June 28, 1944 to March 2, 1945.

According to an announcement in the HOLLYWOOD REPORTER on March 2, 1945, the following officers of the Council were elected:

Chairman	MARY C. MC CALL, JR.	(Screen Writers Guild)
Vice-Chairman	PAUL HARVEY	(Screen Actors Guild)
Secretary-Treasurer	TED ELLSWORTH	(Motion Picture Costumers)
Board of Directors:		
	JOHN R. MARTIN	(Film Technicians)
	BILL BLOWITZ	(Screen Publicists Guild)
	MIN SELVIN ✓	(Screen Office Employees guild)
	HOWARD ESTABROOK	(Screen Writers Guild)
	SIG NESSELROTH	(Moving Picture Painters, AFL, Local 644)

MARGARET BENNETT WILLS accepted in February, 1946 the position of Executive Secretary of the Council, according to Source T-96, who also stated she was formerly President of the Screen Office Employees Guild and delegate to the Central Labor Council. Source T-2 advised in July, 1943 that she was a member of Branch N of the Northwest Section of the Los Angeles County Communist Party and that she held 1945 Communist Political Associ- membership card #45764, according to information furnished by Source on February 26, 1945.

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CONFERENCE OF STUDIO UNIONS

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[Source T-52 who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry furnished the following information concerning the background development and subsequent resulting controversies within labor groups in the motion picture industry.

[Source T-52 explained that the motion picture industry is not important in the industrial life of the nation in the same sense that communications, transportation and heavy goods industries are, but in the propaganda sense Hollywood and its motion picture industry is in a class by itself. It is the propaganda value of the motion picture industry that is the prime objective of the Communist infiltration. This propaganda is handled in a subtle and clever manner and is intended not to convert the American at this stage to Communism or to participate in a Soviet world but rather to fertilize the soil so that when the propaganda seed is planted it will find a fertile field in which to grow.

[According to Source T-52, the Communist penetration of the motion picture unions began in 1934 and 1935 when a meeting was held in Carmel, California at which the principal figure, a Mr. MICHAEL EISTEIN, then attached to the AMTORG and bearing the title of Commissar of Heavy Industries of the U.S.S.R. was present as well as a number of Hollywood personalities. Arrangements were made at this meeting to finance the program of infiltration into the Hollywood Studio Enterprise and these arrangements later resulted in the establishment of Mr. JEFF KIBRE as the individual chosen by the Communist organization to carry out its designs. KIBRE began to appear as an important figure in Hollywood during 1937.

In 1937 after the International Association of Theatrical and Stage Employees had re-established themselves following a disasterous strike in 1933, one large local union emerged covering what is known as the back yard crafts which crafts are normally identified with stage and theater workers such as grips and electricians. This union had a membership of approximately 10,000 workers and was known as Local #37. As a result of controversy among these crafts prior to 1937, the International Association of Theatrical and Stage Employees restored local autonomy to the newly established Local #37. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization which was known as the United Studio Technicians Guild.

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This guild was headed by JEFF KIBRE and made an attempt which is to set up an over all industrial union. Before the establishment of the United Studio Technicians Guild, numerous smaller fronts such as the Federation of Motion Picture Crafts and an organization known as COMPAC (COMPAC is Committee of Motion Picture Arts and Crafts), as well as an Unemployed Conference, all of which were obviously Communist front organizations, were used to agitate in an effort to destroy the unions which were organized under the AFL.

Outside of the agitation and propaganda which these organizations spread, no significant developments resulted. While the United Studio Technicians Guild denied any direct connection with the CIO, it was later established that KIBRE was reporting on the activities and progress of this group to HARRY BRIDGES in San Francisco and ROY HUDSON, a National Labor functionary of the Communist Party, in New York. The real financing of the United Studio Technicians Guild came from these two sources.

According to Source T-52 the struggle for domination within the Labor Movement in the motion picture studios did not develop into a major controversy until 1936, when the principal factor in establishing the importance of the United Studio Technicians Guild fight was a decision of the National Relations Labor Board which challenged the validity of the contract which the International Association of Theatrical and Stage Employees had entered into in 1936 and laid the ground work for an election which was subsequently held. This election was granted as a result of a petition filed by the United Studio Technicians Guild.

When this election took place the International Association of Theatrical and Stage Employees supported by most of the AFL unions won the election by a substantial majority, Source T-52 explained that it is significant to note, however, that Local 644 of the International Association of Theatrical and Stage Employees and HERBERT K. SORRELL who had only recently come into power in this union did not support the other AFL unions, but actively campaigned on the side of the United Studio Technicians Guild. SORRELL's affiliation with the Communist Party and his association with Communist Party members has previously been commented on in this report.

Following the defeat of the United Studio Technicians Guild, this organization dissolved and KIBRE disappeared from the Hollywood Motion Picture Studio labor picture.

According to Source T-52 the Conference of Studio Unions was formed by very nearly the same group of unions that had formed the COMPAC, the unemployed conference, and several other Communist labor front groups that had sprung up in Hollywood during the late 30s. One significant addition which had been made to this group was Local 683 of the International Association of Theatrical and Stage Employees which is a union composed of studio technicians. (4)

The control of this union was, according to Source T-52, captured by the Communists in 1940 when RUSSELL MCKNIGHT was elected President, NORVAL CRUTCHER was elected Secretary and JOHN MARTIN was selected as Business Manager. From the time these three men were elected in Local 683 they followed the Communist Party line insofar as it was possible for them to do so and continue to be affiliated with the International Association of Theatrical and Stage Employees. (4)

Source T-52 asserted that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the international unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring under their orbit. (4)

As the Conference of Studio Unions organization developed HERBERT SORRELL began to emerge as the over all leader of the Communist Party faction in the Hollywood Motion Picture Studio Unions, according to Source T-52. In 1941 when the Conference of Studio Unions was officially organized, the activities of the organization were outlined as follows: To organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of any union to suit a particular craft, place workers in the Painters Union which was headed by SORRELL. (4)

This resulted in the organization of some 3500 office workers into this union while between 500 and 600 screen cartoonists, 300 screen publicists, 200 screen story analysts and between 700 and 800 set directors also became affiliated with this union. Despite the fact that these groups had no craft they all were placed within the Painters organization.

Source T-52 declared that the Conference of Studio Unions following its organization in 1941 supported the Communist Party line, completely carrying on a program of agitation in which they cried for local autonomy and democratic unionism and generally advocated contempt and disregard for the authority of officers within the union above the local level. The

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Conference of Studio Unions supported the National Service Act in 1941 which according to Source T-52 indicated that this union was controlled by the Communists. During this period the Conference of Studio Unions became very militant in handling economic and jurisdictional problems within the studios and at the least provocation the Painters Union would go on strike to support the jurisdictional grievances on the part of a member union of the conference. (3)

As these unions began to negotiate contracts, Source T-52 pointed out that it was significant to note that a clause was inserted in the contracts of the Conference of Studio Union unions which provided for the changing of the bargaining agency of the union at any time that the union voted for such a change. In addition to the activities of the Conference itself, there were factions from the other International Association of Theatrical and Stage Employees unions operating in Hollywood which were coordinated and tied into the Conference Program. (3)

During the period of this struggle several active International Association of Theatrical and Stage Employee locals came under the dominance of the Conference of Studio Unions; these included Film Technicians Local 683, the Film Costumers Local 705, the Studio Electricians Union Local 728 and the Property Crafts Local 44. In addition to these locals, two others were isolated from the International, namely, the Sound and Camera Locals.

During the period of the Conference of Studio Unions' development Source T-52 explained that the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political front groups and made successful penetrations into several of the active crafts and guilds within the motion picture industry. (3)

This struggle for power within Hollywood Studio Motion Picture unions was climaxed by the 1945 jurisdictional strike. According to Source T-52, a number of influential International Association of Theatrical and Stage Employees unions had been infiltrated by the Communist Party and a number of industry members in Hollywood had been effectively silenced by smear campaigns, such as those conducted against CECIL B. De MILLE, JAMES McGUINNESS, and SAM WOOD. The only effective force which remained to combat the Conference of Studio Unions was the International Association of Theatrical and Stage Employees and those local unions which still followed its directives. (3)

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On March 12, 1945 HERBERT K. SORRELL, head of the Conference of Studios unions called a strike of the Conference members in order to obtain recognition for 77 set decorators. Source T-52 asserted that the jurisdictional dispute of the set decorators was in itself not important because had the strike not been called on that issue it would have been called on some other issue.

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The International Association of Theatrical and Stage Employees officers realized at this time that they must make a definite stand against the Conference of Studio Unions, otherwise the program of SORRELL would surely be successful and would subsequently result in the destruction of the International Association of Theatrical and Stage Employees organization.

According to Source T-52, the strike was rather untimely from the Communist standpoint inasmuch as the Communist Party line at that time was to support the "no strike pledge" in industry. Source T-52 stated that the strike was called at this time for two reasons: (1), The success of the European campaign against Germany had been assured and undoubtedly the Communist Party higher-ups anticipated a change in the Party line concerning labor controversies, (2), While the Communists probably did not desire the strike to come at that moment the stand which the International Association of Theatrical and Stage Employees was making would have jeopardized all their efforts if they had not chosen to stand firmer. They were thus obliged to support this strike or else sacrifice their program throughout.

With regard to this motion picture strike which was called on March 12, 1945, it is of interest to note that the Communist policy was at first unsettled and was not crystallized until March 15, 1945 when an editorial appeared in the Daily PEOPLE'S WORLD, official organ of the Communist Party on the West Coast, captioned "End the Movie Strike at Once." This editorial pointed out that strikers in war time were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of strike when the nation is at war. In this regard Source T-2 made available a memorandum which adopted certain conclusions of the Los Angeles County Communist Board which had been arrived at during a meeting held April 11, 1945. This memorandum reflected that there was considerable confusion among the Communists at the time this strike was called, but that after it had been in progress for a month they were all agreed that the strike should be terminated at once.

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An editorial appeared in the July 24, 1945 issue of the Daily PEOPLE'S WORLD captioned "Support the Strike of the Film Unions," which editorial declared that this strike of motion picture studio employees was no longer a jurisdictional dispute as it had originally been represented to be by the producers, but that it has now been revealed to be a strike of union vs. anti union forces.

Editorial further stated that "Since the strike began there have been developments which make it clear that the studios and the reactionary banking interests which financed the studios are making this strike a spearhead for a general anti-labor drive." The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

It is also significant to note that Source T-28 reported on March 13, 1945 that JOHN HOWARD LAWSON, a writer who has been described previously in this report as being an active Communist Party member, was exceedingly upset over the developments in the motion picture studio labor controversy. This source stated that LAWSON did not know whether the Party members employed in the motion picture studios in Hollywood should recognize the Conference of Studio Union picket lines or not. (~~X~~)(4)

LAWSON informed Source T-28 that it would be necessary for the Communists to reach a definite decision concerning the support of this controversy immediately in order that their assistance might be made available to the strikers in the event the Communist leaders concluded that the strike merited support. (~~X~~)(4)

A news article appearing in the August 21, 1945 issue of the Daily PEOPLE'S WORLD quoted PHILIP M. CONNELLY, Los Angeles CIO Industrial Union Council Secretary-Treasurer, as urging support for the Conference of Studio Unions in its controversy against the motion picture producers. CONNELLY stated that the CIO support comes from the recognition that the "Producer-International Association of Theatrical and Stage Employees fight" against the progressive AFL Studio Unions is the opening gun in an open shop inspired campaign to destroy all legitimate trade unions. This news article also quoted CONNELLY as urging CIO members to boycott theaters in Los Angeles which are showing films made by studios involved in this strike.

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Source T-52 further explained that the 1945 strike as called on March 12th by SORRELL would have ended within a period of two weeks had it not been for the association with the Conference of Studio Unions and SORRELL of WILLIAM L. HUTCHESON, anti-Communist head of the Carpenters Union who entertained an old jurisdictional grievance against the International Association of Theatrical and Stage Employees. In order to obtain this support from the Carpenters Union, SORRELL had according to Source T-52 assured HUTCHESON that if the latter would support him in this strike the Conference of Studio Unions would not go back to work until the Carpenters jurisdictional difficulties were settled. (3)

Prior to this time the Carpenters, according to Source T-52, had never belonged to the Conference of Studio Unions but they had been the hub of the jurisdictional difficulties between the International Association of Theatrical and Stage Employees and the building crafts in the studios. When it appeared that the studios were not going to shut down but that a prolonged struggle would ensue, a commitment was made by all parties involved to the effect that they would abide by the final decisions of the National Labor Relations Board in the matter which was currently hearing the dispute. (3)

However, according to Source T-52, SORRELL demanded that before the Conference of Studio Unions went back to work it would be necessary that a few of the jurisdictional problems of the Carpenters be settled, and in this respect HUTCHESON of the Carpenters Union adopted such an unreasonable position that it was impossible for those unions affiliated with the International Association of Theatrical and Stage Employees to accept the settlement (3)

As the controversy continued to extend itself from a period of weeks into a period of months, SORRELL, according to Source T-52, began to realize the possibility of the complete elimination of the Conference of Studio Unions from the Motion Picture Union scene. Therefore, in October, 1945 he attempted a desperate move by throwing mass picket lines around the Warner Brothers Motion Picture Studios in Burbank, California. (3)

According to Source T-52, virtually every Communist in the city that could be commanded was brought to the picket lines to support the strikers, including JOHN HOWARD LAWSON and BEN MARGOLIS whose Communist activities have previously been mentioned in this report. Likewise, the picket lines were supported by members of the American Youth for Democracy. (3)

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In this regard it is significant to note that during the course of the Studio Employees Strike, T-28 advised that JOHN HOWARD LAWSON and several others in the motion picture industry, including HENRY MEERS, BEN BARZMAN and FRANK TUTTLE formed what LAWSON described to T-28 as a private strike fund. The collection of this fund was, according to T-28, to be given no publicity and its proceedings were to be used for the benefit of the striking white collar workers within the studios, i.e., members of the: (U)

Screen Office Employees Guild
Screen Cartoonist Guild
Screen Publicists Guild

In connection with the Communist activities in support of the striking Conference of Studio Unions unions it is significant to note that MORGAN HULL, Los Angeles County Communist Party Labor Chairman, on October 8, 1945 addressed a memorandum to all club presidents and labor chairmen, requesting that these club representatives attend a meeting to discuss the various problems arising in connection with the Hollywood Studio Strike on Tuesday evening, October 9, 1945 at the East Hollywood Communist Party Club Headquarters, 4660 Melrose Avenue.

On October 9, 1945 Source T-100 made information available to Special Agents JACK S. NEWTON and JAMES W. MASON concerning the proceedings of the Communist Party meeting being held at 4660 Melrose Avenue. According to this information GEORGE SANDY, a Los Angeles County Communist Party functionary, presided at this meeting and introduced as the first speaker MATTY MATTISON, Business Agent of the striking local 644 of the Painters Union, who was Chairman of the Speakers Committee of the Hollywood Strike Strategy Committee. MATTISON outlined the background of the strike, stating that at first the main activity of the striking union was to bring the matter to a head through legal methods and through exertion of political pressure and that the only other action that had been taken was through maintenance of legal picket lines. He explained that the rank and file members of the striking unions were more progressive and general head of the strike leadership, therefore, they demanded a more demonstrative action in connection with picketing. As a result, mass picketing was undertaken at Warner Brothers Studios in Burbank which subsequently resulted in the peaceful pickets being beaten and dispursed by the Studio and the Burbank City Police. (U)

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MATTISON further outlined the results of picketing activity on [redacted] days and stated that the union had found it necessary to employ mass picketing tactics in order to bring about a successful climax to the controversy. MATTISON declared, according to Source T-100, that this present strike is not a jurisdictional dispute but a dispute upon the successful outcome of which depends the very existence of all unions.

According to Source T-100, MATTISON declared that if this reactionary pattern against unions is not broken Fascism will exist in some form or another and progressive unionism is going to die. A movement will begin on this basis to smash labor and all progressive forces, therefore, we must organize all progressive forces so that we can be an example for the company which has its eye on the film industry strike.

According to Source T-100, one HIN SELVIN declared at this meeting, "The success of the strike depends upon the Communists. We must all mobilize first to picket the studios and next the theaters. The picketing of the theaters is an economic weapon which is a real threat to the incomes of these establishments."

According to T-100, SELVIN pointed out that the individual Communist clubs were not to conduct picket lines of their own but it was their duty to augment the lines already established. In this connection she distributed cards to the individuals present at the meeting which reflected the theaters now being picketed and specifically informed comrades present that these were to be the only theaters picketed at the present time. SELVIN, according to Source T-100, stated that the American Youth for Democracy has to date been of great service in augmenting picket lines and if the members of the American Youth for Democracy were of the older group, this should be continued but she indicated that it was not advisable to have minors picketing.

Following SELVIN's remarks, KENNETH Mac CLELLAND, a member of the striking Conference of Studio Unions union was introduced. Mac CLELLAND briefly outlined the progress of the strike and reiterated a few strike incidents wherein violence had been practiced against the picketers. He then announced that it would be necessary to distribute 150,000 leaflets advertising a meeting of the Citizens Committee to Aid the Strikers, of which he is a member. This meeting was scheduled to take place at the Olympic Auditorium on the evening of October 13, 1945, and it is sponsored by a number of groups who were supporting the strike. He urged that as many Communists as possible attend this meeting.

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According to Source T-100 GEORGE SANDY, a functionary of the Los Angeles County Communist Party, addressed the group after MacCLELLAND stated that "The principal part the Communist Party is to play in the strike is to keep the ball rolling and in that manner help the morale of the strikers." SANDY emphatically stated that the trade union members of the Communist Party must demand of their unions that they support this strike. He stated that the Communist Party must distribute thousands of leaflets on behalf of the strikers and in addition to distributing leaflets which are to be prepared by the Party, SANDY explained that 500 copies of the DAILY WORKER have been ordered for distribution on the picket lines daily and stated that various Communists clubs in the Hollywood area must furnish members to distribute these papers. (S)(U)

Source T-52 (S)(U) explained that a great many of the actions which took place in the strike might not have taken place had the Communists been free to pursue their fight without being obliged to consider HUTCHESON and the support given the Conference of Studio Unions by the Carpenters Union. This source (S)(U) surmised that it is probably true that HUTCHESON's participation was undoubtedly a source of strength to the Communist cause in the Hollywood controversy, but that his alliance with SORRELL also cramped their style in many ways, particularly in regard to an early settlement. (3)

The effect of the strike was to materially weaken the Communist force in studio unions, according to Source T-52 (S)(U) the openly rebellious attitude of the Communist fractions made it possible to remove several of these fractions from the International Association of Theatrical and Stage Employees unions and expel their leaders. (3)

According to a newspaper article appearing in the November 2, 1945 issue of the LABOR HERALD, official publication of the CIO on the West Coast entitled "Film Strikers Back at Work," the striking Hollywood studio employees returned to work on that day after having been on picket lines for eight months.

Source T-52 (S)(U) advised that the period intervening between the October settlement of the 1945 strike and the subsequent strike of September, 1946 was a period of chaos insofar as the studios were concerned. During this period HERBERT SORRELL created numerous incidents which resulted in strike threats and in a short strike which took place in July, 1946. This strike lasted but two days and served to assist SORRELL to bolster to a small degree his waning prestige. (3)

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During this period [Source T-52] explained the machinery which had been set up in Washington had been at work which resulted in a decision being handed down from a three man committee appointed by an Executive Council awarding jurisdiction to the International Association of Theatrical and Stage Employees over 300 full time jobs which had previously been under the jurisdiction of the Carpenters Union. (3)

HUTCHESON, therefore, [according to Source T-52,] never fully accepted the decision and while he permitted his men to be under this decision he exerted all possible political pressure to have the decision modified. As a result of this pressure, a so-called clarification of the directive by the Carpenters demanding that 300 jobs which they had lost control of be turned back to them. Both the studios and the International Association of Theatrical and Stage Employees refused to honor such a claim, with the result that on September 26, 1945, a strike was called by the Conference of Studio Unions to assist the Carpenters in their demands.

Apparently, [according to Source T-52,] the Conference of Studio Unions group believed that they could proceed with this strike from where the 1945 strike had left off and immediately mass picket lines were thrown around major studios, violence was perpetrated and every conceivable effort was made to forceably prevent the non striking workers from carrying out their duties. (4)

In this controversy, [according to Source T-52,] the Communists activity supported the striking unions. After several incidents of mass violence and disturbance, the studios resumed normal operations and the strike settled into a long drawn out controversy which at the present time is still unsettled. The Conference of Studio Unions for the most part is virtually destroyed, despite the efforts of the Communist organization in Hollywood to keep it alive. (4)

With regard to the violence [mentioned by T-52,] it is to be noted that on November 18, 1946, fourteen leaders of the striking motion picture studio unions were arrested for violating a court order against mass picketing and rioting at major motion picture studios in Hollywood. Following the arrest of these individuals, the Los Angeles County Grand Jury returned indictments against all of these fourteen individuals on November 22, 1946, charging them individually with violations of Section 166, 182, 245 and 409 of the Penal Code of California in that they did conspire, combine, confederate and agree together to commit acts to pervert and obstruct the due administration of the laws and further wilfully disobeyed the Superior Court order. They are charged with unlawful assembly after having been (4)

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warned to disperse and also charged with committing assaults on persons with deadly weapons.

The individuals arrested and indicted, together with the union which they represent, are set forth as follows:

HERBERT K. SORRELL, President of the Conference of Studio Unions and business representative of the motion picture Painters Local 644.

SORRELL's Communist Party affiliation has been set forth in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947 in the instant case.

CARL HEAD, Assistant Business Agent for Local 644, Painters Union.

MATTY MATTISON, Business Agent of Screen Story Analyst Guild.

The Communist Party affiliations of MATTISON have previously been reported in report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

AVERILL BERMAN, Radio Commentator.

EDWARD M. GILBERT, Business Agent for Local 1421, Set Designers and picket leader in charge of all pickets during the striking.

The Communist affiliations of this individual have been previously set forth in this report.

ANDREW LAWLESS, Picket Captain for Conference of Studio Unions. Ronald Reagan-5775

JOHN R. MARTIN, Business Agent for Local 683, Film Technicians Union.

RUSSELL McKNIGHT, President of Film Technicians Local #683.

McKNIGHT's Communist Party activities have been reported in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

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JAMES SKELTON, Business Agent of the Studio Carpenters Union Local #946.

NORVAL CRUTCHER, Secretary of Screen Technicians Local #683. The Communist Party activities of CRUTCHER have previously been reported in the report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

ROY TINDALL, Business Agent of the International Brotherhood of Electrical Workers Union Local 40.

LOUIS WHITMAN, member of the Studio Carpenters Local Union and Chief Picket Line Strategist.

RAY HIGBY, member of the Screen Carpenters Local #946, and a picket dispatcher at the Carpenters' Hall.

FRANK DRDLIK, member of Screen Set Designers Local #1421. DRDLIK's Communist Party activities have been previously reported in report of Special Agent BERNARR M. PTACEK, Los Angeles, July 23, 1947, in the instant case.

JOHN N. BARNES, Deputy District Attorney in Charge of Special Prosecutions for Los Angeles County, Hall of Justice, Los Angeles, California, has informed that the indictments as brought by the Los Angeles County Grand Jury against four of those fourteen individuals on November 22, 1946 have been dismissed for lack of evidence. Those in favor of whom the infictments have been dismissed are BERMAN, DRDLIK, SKELTON and TINDALL.

The remaining ten defendants are scheduled to appear for trial under those indictments in November, 1947.

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ENCLOSURES: TO THE BUREAU

Exhibit "A" One photographic copy of PROCEEDINGS OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOTION PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA, a report of the Communist activities within and concerning the International Association of Theatrical and Stage Employees made at its 35th National Convention at Louisville, Kentucky, June 3-6, 1940.

Exhibit "B" Two photostatic copies of article entitled "CAPTURE THE FILM!" written by WILLI MUENZENBERG, appearing in the Daily Worker, July 23, 1925.

Exhibit "C" Two photostatic copies of article entitled "THE PICTURE AND THE FILM IN THE REVOLUTIONARY MOVEMENT," written by WILLY MUENZENBERG, appearing in a special supplement section in the Daily Worker of August 15, 1925. This article quotes LENIN and others and reflects that the enlarged Executive of the Comintern in March, 1925 instructed all affiliated parties to concern themselves with the film industry.

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U N D E V E L O P E D L E A D S

THE LOS ANGELES OFFICE

AT LOS ANGELES, CALIFORNIA, will continue to observe the activities of the Communists in the motion picture industry and the Communist front organizations and report information of value to this investigation.

A copy of this report is being furnished to the New York Office as it is believed that it contains information of value to that office.

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SOURCE T-1 [redacted] (U)

SOURCE T-2 CNDI LA 2900. (U)

SOURCE T-3 [redacted]

SOURCE T-4 CNDI LA 2954.

SOURCE T-5 CNDI LA 3200. (X) U

SOURCE T-6 [redacted]

SOURCE T-7 [redacted]

SOURCE T-8 [redacted] (U)

SOURCE T-9 [redacted]

SOURCE T-10 [redacted] (X) U

SOURCE T-11 [redacted]

SOURCE T-12 [redacted]

SOURCE T-13 [redacted]

SOURCE T-14 [redacted]

SOURCE T-15 [redacted]

SOURCE T-16 [redacted]

SOURCE T-17 [redacted]

SOURCE T-18 CNDI LA EE-1. U

SOURCE T-19 [redacted] (X)

SOURCE T-20 "Red Fascism", compiled by JACK TENNEY, State Senator, Chairman of the California Joint Fact-Finding Committee of the 56th California Legislature.

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SOURCE T-21 CNDI LA 2900.

SOURCE T-22 [redacted]

SOURCE T-23 CNDI LA MX-2.

SOURCE T-24 CNDI LA 3000. (X) u

SOURCE T-25 A strictly confidential source at the J.A.F.R.C. Office, 208 South Spring Street, Los Angeles.

SOURCE T-26 CNDI LA 3176. (X) u

SOURCE T-27 [redacted]

SOURCE T-28 CNDI LA JO-1.

SOURCE T-29 CNDI LA HB-1. (X) u

SOURCE T-30 CNDI LA CD-10.

SOURCE T-31 CNDI LA 2722.

SOURCE T-32 [redacted]

SOURCE T-33 CNDI LA 2914.

SOURCE T-34 CNDI LA 2529.

SOURCE T-35 CNDI LA 3070. (X) u

SOURCE T-36 Hollywood Writers Mobilization records obtained by Special Agent JOHN KEANE on May 19, 1947.

SOURCE T-37 [redacted]

SOURCE T-38 [redacted] (X) u

SOURCE T-39 [redacted]

SOURCE T-40 [redacted]

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SOURCE T-41 [CNDI LA CL-1.] (X) u

SOURCE T-42 CHARLES BOREN, Personnel Director, Paramount Pictures.

SOURCE T-43 CNDI LA 10-2.

SOURCE T-44 [CNDI LA MN-1.] (X) u

SOURCE T-45 [redacted]

SOURCE T-46 [CNDI LA 3067] (X) u

SOURCE T-47 Report of the Joint Fact-Finding Committee of the 56th California Legislature - 1945, prepared by Senator JACK B. TENNEY, published by the State of California.

SOURCE T-48 [CNDI LA 100.] (X) u

SOURCE T-49 [San Francisco CNDI SF 1175] (X) u

SOURCE T-50 MORRIS RYSKIND, 605 North Hillcrest, Beverly Hills, California.

SOURCE T-51 Pretext by former Special Agent R. W. HOLLMAN, L. A. File 100-17834-124, page 9.

SOURCE T-52 ROY BREWER, International Representative of I.A.T.S.E., Hollywood, California.

SOURCE T-53 Surveillance by FRED G. DUPUIS and JOHN CASHEL on February 16, 1945 at office of J.A.F.R.C., 208 South Spring Street, Los Angeles.

SOURCE T-54 PRESTON FOSTER, 1201 Westwood Boulevard, Los Angeles, motion picture actor.

SOURCE T-55 [redacted]

SOURCE T-56 Seattle CNDI SE 39 in report of Special Agent JOHN R. BRECKENRIDGE, dated 1-14-47, at Seattle, re. GEORGE PEPPER, Security Matter - C, L. A. File 100-20095-39.

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SOURCE T-57 [redacted] in report of Special Agent E. W. BURKE, dated June 28, 1942, at Washington, D. C. re. Mrs. RICHARD BRANSTON, Internal Security - C, Washington File 101-2306, L. A. File 100-21353-8.

SOURCE T-58 CNDI Wash. D. C. C-372 in report of Special Agent JAMES A. SWARTZ, dated August 31, 1944, at Washington, D. C. re. Mrs. RICHARD BRANSTON, Internal Security - C, Washington File 101-2306, L. A. File 100-21353-14. U (S)

SOURCE T-59 [redacted]

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SOURCE T-60 [redacted]

SOURCE T-61 Report of Joint Fact-Finding Committee of the California Legislature on Un-American Activities - 1947.

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SOURCE T-62 [redacted]

SOURCE T-63 LDB No. 228, Hollywood, California.

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SOURCE T-64 [redacted]

U (S) (M)

SOURCE T-65 JAMES HOWIE, 5504 Hollywood Boulevard, Counsel for Associate Motion Picture Producers, Inc.

SOURCE T-66 W. E. EWING, Clerk, LDB No. 246, City Hall, Beverly Hills, California.

SOURCE T-67 CNDI Washington Field S 5 in report of Special Agent LOUIS LOBL, dated April 16, 1942, at Washington, D. C., re. HAROLD BUCHMAN, Internal Security - R, Washington File 100-7341, L. A. File 100-8886.

SOURCE T-68 LDB No. 20, New York City.

SOURCE T-69 LDB No. 178, Van Nuys, California.

SOURCE T-70 LDB No. 245, Los Angeles, California.

SOURCE T-71 LDB No. 247, Beverly Hills, California.

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SOURCE T-72 [redacted] (S) U

SOURCE T-73 LDB No. 242, Los Angeles, California.

SOURCE T-74 [redacted]

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SOURCE T-75 [redacted] in report of Special Agent L. O. PRIOR, dated December 10, 1941, at New York, re. League of American Writers, Internal Security - C, New York File 100-11720, L. A. file 100-3577-17, page 3.

SOURCE T-76 CNDI L. A. 10-2.

SOURCE T-77 "The Red Decade" by EUGENE LYONS, newspaper correspondent.

SOURCE T-78 [redacted] reported in Hollywood Anti-Nazi League, Registration Act - R, L. A. File 100-13-23.

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SOURCE T-79 [redacted]

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SOURCE T-80 [redacted]

SOURCE T-81 CNDI L. A. CD-7. U

SOURCE T- 82 CNDI L. A. CD-12. (S)

SOURCE T-83 CNDI L. A. 20-1.

SOURCE T-84 [redacted]

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SOURCE T-85 [redacted]

SOURCE T-86 Letter from the Bureau, dated November 18, 1943, in L. A. File No. 100-6977-73.

SOURCE T-87 Report of Special Agent BAILEY M. SANFIELD, dated October 7, 1942, Los Angeles, re. PHILIP M. CONNELLY, Internal Security - C, L. A. File 6977-33.

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SOURCE T-88 [redacted]

SOURCE T-89 WHITEY HENDRY, Chief of Plant Protection, M.G.M. Studios, L. A. File 100-19809-46, page 20.

SOURCE T-90 [redacted] CNDI LA CVR-7. (X) (C)

SOURCE T-91 TREM CARR, Executive Vice-President of Monogram Studios, re. EARL ROBINSON, Internal Security - C, L. A. File 100-19809-46, page 20. (Mr. CARR is now deceased.)

SOURCE T-92 Surveillance by Special Agent H. BRUCE BAUMEISTER, March 2, 1944 at Sardi's Restaurant, Hollywood re. Council of Hollywood Guilds and Unions, L. A. File 100-22299.

SOURCE T-93 Surveillance by Special Agent H. BRUCE BAUMEISTER at 7511 Franklin Avenue, Hollywood, 3-18-44, re. Council of Hollywood Guilds and Unions, L. A. File 100-22299.

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SOURCE T-94 Surveillance by Special Agent H. BRUCE BAUMEISTER at 7511 Franklin Avenue, March 18, 1944, re. Council of Hollywood Guilds and Unions, L. A. File 100-22299.

SOURCE T-95 Anti-Subversive Detail of the Los Angeles Sheriff's Office.

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SOURCE T-96 [redacted]

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SOURCE T-97 Surveillance by Special Agents WILBUR S. NEWMAN and ROBERT W. HOLLMAN, September 9, 1946, L.A. File 100-22299.

SOURCE T-98 [redacted]

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SOURCE T-99 LDB No. 179, North Hollywood, California.

SOURCE T-100 [CNDI LA 2997.](S) U.

SOURCE T-101 LDB No. 250, Los Angeles, California.

SOURCE T-102 LDB 3, Charlotte, North Carolina, in report of Special Agent CHARLES B. RIDLEY, dated June 20, 1944, at Charlotte, North Carolina re. DONALD KEY KING, Security Matter - C, Charlotte File 100-5758, L. A. File 100-21538.

SOURCE T-103 [redacted] in memo re. Progressive Citizens of America, Security Matter-C, February 13, 1947, L.A. File 100-18355-~~288~~.

SOURCE T-104 [redacted]

SOURCE T-105 [redacted]

SOURCE T-106 [redacted]

SOURCE T-107 [redacted]

SOURCE T-108 GEORGE CUKOR, Board of Directors, Screen Writers Guild.

SOURCE T-109 DAVE WISE, Plant Protection Officer, RKO Studios.

SOURCE T-110 [redacted]

SOURCE T-111 CNDI LA CAP-20.

SOURCE T-112 CNDI LA RD-17.(S)(U)

SOURCE T-113 [redacted]

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SOURCE T-114 [CNDI LA 100.] (S) U

SOURCE T-116 TREM CARR, Executive Vice-President of Monogram Studios (now deceased).

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SOURCE T-117 [redacted] (S) U

SOURCE T-118 [redacted]

SOURCE T-119 [redacted]

SOURCE T-120 [CNDI LA 2932.] (S) U

SOURCE T-121 [redacted]

SOURCE T-122 LELAH ROGERS, Screen Writer, mother of GINGER ROGERS, actress.

SOURCE T-123 SAM WOOD, Writer and Producer at Universal Studios.

SOURCE T-124 [redacted]

SOURCE T-125 Surveillance of ELIZABETH LEACH on January 16, 1946 by Special Agents FRED G. DUPUIS, JOHN R. VICKERS and DAVID Mac CULLOCH.

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THOMAS UNIT SEEKS REDS IN HOLLYWOOD

Los Angeles, May 8 (A. P.).—A House sub-committee on Un-American Activities came here today for a fact-finding investigation of Hans Eisler, music movie composer, and Communist influences in the film capital.

Ronald Reagan, president of the Screen Actors Guild, said he would be glad to co-operate with the committee, if asked, and "point out the real Communists in the industry."

"We have a few Communists in the Guild," said Reagan. "They are about 1 per cent of our membership. We know who they are. They are very active, but the real Communists are not in the movie industry."

Representative J. Parnell Thomas (R.-N. J.), chairman of the full and the sub-committee on Un-American Activities, said the meetings were to build up a possible case for possible full-dress public hearings later, but that public hearings were not planned now.

Representatives McDowell (R.-Pa.) and Wood (D.-Ga.) complete the sub-committee.

Thomas's committee described Eisler as a brother of Gerhart Eisler, who is under indictment for contempt of Congress.

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Hans Eisler

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Ronald Reagan-3831

MAY 8

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Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Communist Probers Arrive in Hollywood

By the Associated Press

LOS ANGELES, May 8.—A House Subcommittee on Un-American Activities came here today for a fact-finding investigation of Movie Music Composer Hans Eisler and Communist influences in the film capital.

Ronald Reagan, president of the Screen Actors' Guild, said he would be glad to co-operate with the committee, if asked, and "point out the real Communists in the industry."

"We have a few Communists in the guild," Mr. Reagan said. "They are about 1 per cent of our membership. We know who they are. They are very active, but the real Communists are not in the movie industry."

Representative Thomas, Republican, of New Jersey, committee chairman, who also heads the subcommittee, said the meetings were to build up a possible case for possible full-dress public hearings later, but that public hearings were not planned now. Representatives McDowell, Republican, of Pennsylvania, and Wood, Democrat of Georgia, complete the subcommittee.

An inquiry into Communist influences in Hollywood was put on the committee program at the start of this Congress. Mr. Thomas' committee described Eisler as a brother of Gerhart Eisler, who is under indictment for contempt of Congress and as the "supreme" Communist authority in America.

Ruth Eisler, testifying before the committee, said her brother Hanns was a "Communist in the philosophical sense."

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MAY 8 1947
WASHINGTON STAR
Page

Ronald Reagan-3832

Film Front

Film Magnates Jig to State Dep't Tune

By David Platt

The Council for Canadian-Soviet Friendship has wired a strong protest to Darryl F. Zanuck, 20th Century Fox production chief in Hollywood for his proposed anti-Soviet film **The Iron Curtain.**

The film "could only embitter needlessly relations with the USSR and hinder the work of the United Nations, the Council wired Zanuck.

The Iron Curtain is based in part on the report of the Royal Canadian Commission "This report is a discredited document unworthy of serious treatment," the wire stated. "Seven of those accused have been acquitted at court and other cases are pending."

Zanuck's Iron Curtain is only one of many anti-Soviet, anti-labor films in preparation or production in Hollywood.

Warners' entry is **Up Until Now** with Ronald Reagan as the 'disillusioned' member of the American Communist Party.

Columbia is toying with **The Big Two,** the anti-Soviet Bus-Kekete play that flopped on Broadway last year.

Universal - International is considering John Roy Carlsen's **The Plotters'** which links Communists with fascists.

Metro-Goldwyn-Mayer is already shooting **The Red Danube** and is discussing the revival of **Ninotchka** and **Comrade X,** those two Hitlerian films which did so much damage before we joined the war on the side of our gallant ally.

The independents are jumping on the bandwagon too according to a story by Vann Ludwig in **People's World.**

Andrew Stone, for example (he produced **Hi Diddle Diddle** in 1943) has registered the title **Soviet Spy** and is "competing with 20th Century Fox for the purchase of spy material delivered to the Canadian Government" by the renegade Gouzenko.

Jack Moffitt, a screen writer is trying to peddle **Prisoners of the Kremlin** "which sets forth his private theory that Adolf Hitler and Eva Braun are being secretly held as hostages by the Kremlin."

The anti-Soviet movie trend is serious and should be aggressively combatted by all groups opposed to the doctrine of America "uber alles." It should be stated however that the picture in Hollywood is not all dark. There are some magnates left who are not altogether convinced that anti-labor films will pay off at the box-office A recent poll of the studios under taken by Variety revealed "conservatives" who said:

"We hope 20th Century Fox does not set a precedent that will cause Washington to call on us every time it has a special viewpoint to sell, or which will put a propaganda label on other pictures and result in their ban in some countries."

This is a clipping from Page 11 of the DAILY WORKER

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Screen Actors' Guild Votes To Disavow Communism

By the Associated Press

HOLLYWOOD, Nov. 17.—The Screen Actors Guild called on its leadership last night to disavow communism, and elected Ronald Reagan as president.

The guild by resolution decreed that no one shall be eligible for office in the organization unless he signs an affadavit stipulating that he is not a member of the party.

Other officers elected are Gene Kelly, William Holden and Walter Pidgeon, vice presidents, and Olivia de Havilland, treasurer. Leon Ames defeated Marsha Hunt for secretary.

Directors are Dana Andrews, Edward Arnold, Charles Bickford, Lee Bowman, Hume Cronyn, Dan Duryea, Van Heflin, William Lundigan, Larry Parks, Tyrone Power and Anne Revere.

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Ronald Reagan-3834

Red Ban by Film Actors

Anti-Commie Policy Adopted by Guild

Top officers of the Screen Actors Guild began new terms today under an anti-Communist policy adopted by the general membership at a regular meeting last night in Hollywood Legion Stadium.

Non-Communist affidavits must be signed by all persons holding responsible positions in the guild before they may represent it, the members decreed by terms of a resolution adopted.

The resolution recognized the "civil right of any person to be a member of the Communist Party" but held that such membership transcends other obligations, including those to the guild.

Top officers of the guild were unopposed for re-election. They include Ronald Reagan, president; Gene Kelly, William Holden and Walter Pidgeon, vice presidents, and Olivia de Havilland, treasurer.

Leon Ames defeated Marsha Hunt for the office of recording secretary.

Of 31 candidates, 11 were elected for three-year terms on the board of directors. They were Dana Andrews, Edward Arnold, Charles Bickford, Lee Bowman, Hume Cronyn, Dan Duryea, Van Heflin, William Lundigan, Larry Parks, Tyrone Power and Anne Revere. Dick Gordon and Jeffrey Sayre were chosen for three-year terms as representatives of A-Junior members. There are 17 holdover members on the board.

Elected to five-year terms on the directorate were Richard Carlson, Paul Harvey, Cliff Lyons, Lloyd Nolan and Regis Toomey.

The anti-Communist resolution adopted at the election meeting resolves: "That no person shall be eligible to hold any office or executive position with the S. A. G. nor to serve on its board of directors nor on any Guild committee unless and until such person signs on affidavit that he is not a member of the Communist Party nor affiliated with such party."

Another resolution adopted pledged the S. A. G. to fight against the Taft-Hartley Act.

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4 Movie Stars Tell Of Communist Boring

By ROSE McKEE

WASHINGTON, Oct. 23 (INS).—Screen star Gary Cooper revealed today he rejected a number of movie scripts because they were "tinged with Communist ideas."

The tall, tanned movie hero brushed off as "untrue" a Communist pamphlet distributed in Italy quoting him as telling 90,000 Philadelphians that it was the "greatest honor to be a Communist."

He said this and another document produced by the House Un-American Committee appeared to show "a definite connection" between U. S. Communists and foreign agents.

Three other film stars took the stand—Robert Montgomery, Ronald Reagan and George Murphy—as the committee continued its investigation of Communism in Hollywood.

Montgomery declared he considers the Communist Party "just as subversive as the German-American Bund" and he said he would quit his job again "to fight Communism."

Montgomery said he fought totalitarianism "called Fascism" during World War II and he indicated he sees no difference between it and a "totalitarianism called Communism."

Murphy testified:

"An awful lot of good, honest liberals (in Hollywood) have been sucked in and used by Communists."



Fred Niblo, Jr., screen writer, is pictured as he listed 28 Hollywoodians as Reds or party-liners.
(International SOUNDphoto)

(Other photos on Page 1)



Film star George Murphy — "An awful lot of good, honest liberals have been sucked in and used by Communists."
(International SOUNDphotos)

Reagan, head of the Screen

Actors Guild, declared:

"I am proud of the fight we have made against Communist. They have been prevented, and will be prevented, from using the screen as a sounding board."

Cooper was shown a pamphlet which Chairman Thomas (R.-N. J.), said was given to the committee by the State Department yesterday. The pamphlet was distributed in Italy by Communists last May. Thomas asked Cooper to read it.

The actor read:

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Ronald Reagan-3836



ilm star George Murphy — An awful lot of good, honest berals have been sucked in and used by Communists."
(International SOUNDphotos)

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Reagan, head of the Screen



D SPANISH



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(International SOUNDphoto)
(Other photos on Page 1)

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"I am proud of the fight we have made against Communist. They have been prevented, and will be prevented, from using the screen as a sounding board."

Cooper was shown a pamphlet which Chairman Thomas (R.-N. J.), said was given to the committee by the State Department yesterday. The pamphlet was distributed in Italy by Communists last May. Thomas asked Cooper to read it.

The actor read:

"Gary Cooper spoke before 90,000 Philadelphians at the consecration banner of Communism. He said it was the greatest honor to be a Communist."

The document quotes [illegible] as saying that if more "only understood" Communism they would not attack [illegible] as "enemies of mankind." It added that Cooper denounced Rockefeller and Ford for [illegible] tear gas to break strikes.

Never in Philadelp

Asked if he had made [illegible] speech in Philadelphia, Cooper declared:

"I have never been in Philadelphia in my life."

Committee counsel H. [illegible] read another document [illegible] the committee by the State Department which, he said, was distributed by Communists in Yugoslavia in July.

It said screen actor [illegible] Crabbe was "riddled by [illegible] from a closed car" in New [illegible] because he was a leftist [illegible]

Continued on Page 2

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Ronald Reagan-3837

LINER BRINGS I. D SPANISH HONEYMOONERS.



Actor-director Robert Montgomery provided these studies yesterday as he testified on R
in Hollywood. A veteran, Montgomery said he would quit his job "to fight Comm
(Internationa

000 "greatly exaggerated."

Taber Back, Says We Must Help Europe

WASHINGTON,
testified today that two Cabi
blocked his efforts to get the
II and that he and President
1938 that it was coming.

Johnson, Assistant Secretary of War from 1937 to 1940, named as blockers the then Secretary of Labor Frances Perkins and the then Secretary of War Harry Woodring, plus Lt. Gen. Brehon



Surrounded by enthusiastic admirers, Robert Montgomery, George Murphy and Ronald Reagan (l. to r.) wave outside House Office Building, following the parade of stars to witness stand yesterday. (International SOUNDphoto)

Continued from Page 3

"Comrade" Cooper was among those who "carried the coffin at this funeral."

The exhibit pictured Cooper, Alan Ladd and Tyrone Power as "imprisoned because they are marked as leftists." It described Spencer Tracy as a "well known leftist."

A committee member asked amid laughter if "Crabbe were alive. Cooper interjected:

"Mr. Crabbee is a very healthy specimen."

Foreign Connection

Robert E. Stripling, committee investigator, asked Cooper if he considers U. S. Communists as agents of a foreign government. The star replied:

"The documents I have been shown are pretty good evidence that there is a direct connection between those here and foreign governments."

Thomas asked: "Is Communism on the increase or decrease in Hollywood?"

Cooper: It is difficult to say. The last few months it has become unpopular."

Thomas: "They're getting religion?"

Cooper: "I don't know."

Thomas: "Should the Communist Party be outlawed?"

Cooper: "I think it would be a good idea."

The star declared he has heard amazing talk at social affairs, such as "the government would be a lot better off it there wasn't an Congress" and "the U. S. Constitution is about 150 years out of date."

Cooper said he rejected "quite few scripts because they were raught with Communist ideas." He explained:

"One had the leading character organize an army in the U. S. of men who would never fight to defend the country. I don't remember the other details, but that was enough for me. I sent it back."

McCarey Follows

Producer-director Leo McCarey followed Cooper on the stand.

He testified he directed "Bells of St. Mary" and "Going My Way," starring Bing Crosby.

Stripling asked:

"How did those pictures do in Russia?"

McCarey replied:

"We haven't received a ruble. There was a character in them they didn't like—God."

McCarey said Communist influences are felt in the movies "in the suppression of scripts which are pro-American and in casting certain characters in a bad light." He added:

"They've been successful in injecting propaganda, but fortunately very few pictures with Communist propaganda have made any money. As an American, I'm very pleased with that."

Thomas asked McCarey whether the industry should produce anti-Communist pictures. McCarey replied:

"I think the screen basically is an art. I don't think pictures should be made that much more than the medium stands for. The picture should be entertainment and, because of the number of people in all lands who see our pictures, it tends only to cause more trouble if we take sides."

ASSAILS WRITERS' GROUP



Writer Richard [illegible] told [illegible] House group that the Screen Writers Guild was "the sparkplug and spearhead of the Communist movement" in the film capital. (AP WIREphoto)

persons, mostly writers, are Communists or party-liners." He listed:

Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Sam Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Maurice Rapf, Henry Meyers, John Wexley, Ronald McDougall, John Collier, Abraham Polensky, William Pomerance, Harold Buckman, Melwyn Levy, Clifford Odets and Michael Blankfort.

Garfield Protests

After the day's session, actor John Garfield held an impromptu news conference outside the hearing room and issued a statement signed by a long list of Hollywood actors denouncing the inquiry.

The statement declared these actors "are disgusted and outraged by the continuing attempts to smear the motion picture industry."

Signers included Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy, Katharine Hepburn, Burgess Meredith, Ava Gardner, Eddie Cantor, Norwan Corwin, Cornel Wilde, Dorothy McGuire, Marsha Hunt, Paul Henreid, Barry Sullivan, John Huston and Garfield.

With Garfield as he read the statement were Canada Lee, Negro stage star, and Paul Draper, Broadway dancer.

Another witness, Fred Niblo, Jr., a screen writer, said he is "morally certain 28 Hollywood

Ronald Reagan-3839



MRS. LELA ROGERS, GINGER'S M[illegible]
Will Cite Chapter and Verse on Section)
(Full Page of Photos in Pic[illegible] Wirephoto from AP.

[illegible]TNER

By DAVID [illegible]
Washington Bureau
N. Y. Journal-Amer[illegible]

WASHINGTON [illegible]ct. 24.—The mother of screen star Ginger Roger[illegible]rs. Lela Rogers—who played a leading role he[illegible]elf in the battle against Communist penetration o[illegible]Hollywood—and Walt Disney, famous cartoonist, will testify today before the House Committee on Un-American Activities.

Mrs. Rogers helped organize the Motion Picture Alliance to perpetuate American ideals in a counter movement against the Red infiltration of various studio guilds.

Her outspoken attacks on Communists and fellow travelers in the film colony has caused leftist leaders in Hollywood to attribute to Mrs. Rogers the responsibility for the current Congressional probe of Red influence in the motion picture industry.

WILL GIVE DETAILS.

Mrs. Rogers is due to cite "chapter and verse" before the committee regarding subversive activities in Hollywood, with the experiences of her famous daughter, Ginger, frequently referred to in her testimony.

Similarly, the name of "Donald Duck," "Mickey Mouse," and their lovable colleagues in the screen's animated kingdom will decorate the testimony of their creator, Disney, who will follow Mrs. Rogers as a witness.

The thwarted ambition of left-wing screen writers to put Communist messages in the mouths of animal characters will be touched upon during Disney's testimony.

STRIKE [illegible]NEXT.

Moving away from testimony of Communism in the acting and screen writing branches of the film industry, the committee will then enter the fertile field of Red control or influence in labor unions in Hollywood.

Roy E. Brewer, official of the International Alliance [illegible] atrical State Employes and Motion Picture Machine Operators, AFL, will tsetify regarding Red influence in Hollywood strikes.

His testimony is considered to be so important the House Labor Committee has requested a transcript.

Another witness to be heard today will be Oliver Carlson, who was secretary to former Gov. Culbert L. Olson of California and a professor at the University of California.

Carlson has written several books on Communism.

Next Monday, before the long list of alleged Leftist Hollywood writers and directors is called to testify, the committee will hear a

Continued on Page 8, Column 3

For good taste, for good bread
Buy Sun Rise today! Adv.

Ronald Reagan-3840

rum Probers to Hear Star's Mothe

By DAVID SENTNER

Continued from First Page

surprise witness" regarding Communist espionage activities on the West Coast.

Eric Johnston, head of the Motion Pictures Association, also will be heard Monday.

The House committee's sessions are scheduled to be picketed by a delegation from the newly formed front called "The Committee for the First Amendment of the Constitution."

HEARING DENOUNCED.

A group from the new "United Front," as they called it, including numerous stage and film figures who have records of Communist front affiliations, held a press conference in the committee room after the regular sessions were concluded yesterday.

Actor John Garfield whose name has figured in the testimony concerning alleged Communist activities, mounted a chair and denounced the hearings as a threat to a free screen.

Garfield charged the committee investigation was inspired by Roosevelt haters" on the West Coast.

The "united front" committee promised to supply "surprise" stars from Hollywood each day next week for press conferences.

HAS OWN "TRIALS."

The plans of the group call for putting the anti-Communist witnesses heard by the House committee "on trial" before their own committee.

Gary Cooper, who rose to stardom from cowboy roles, yesterday spoke hard on Communists inside and outside the Hollywood corral, in testimony before the House committee.

"I never read Karl Marx and therefore don't know so much about Communism except what I picked up from hearsay," said Cooper.

"But from what I heard it don't like it because it's not on the level."

Asked if he had any suggestions to combat subversive activities, Cooper said:

"It might not be a bad idea to make more films re-selling the people on what we have in this country, which is the finest thing in the world."

SPURNED RED SCRIPTS.

The ex-bronco buster testified he had turned thumbs down on quite a few scripts because I thought they were tinged with communism."

Cooper said it was difficult to say whether Communism was on the increase in Hollywood "because it is now unpopular and under dangerous to be tethered

Robert Montgomery, George Murphy and Ronald Reagan.

A touch of grim humor was inserted in the testimony when samples of highly distorted Communist propaganda regarding Hollywood personalities was put in the record. The exhibits were checked by the State Department.

One piece of Communist propaganda, circulated in Yugoslavia, declared that "in the middle of June, in Hollywood, Gary Cooper, Tyrone Power and Alan Ladd, well-known film stars, were imprisoned because they were marked as 'leftists' and denounced as un-Americans."

PHONEY PAMPHLETS.

The Communist propaganda pamphlet went on to "reveal" Buster Crabbe, film actor, was machine-gunned to death on Broadway and Seventh ave., in New York on June 3 because he had "organized a movement in the Army to protest against investigation of un-American activities against Cooper, Chaplin and other film stars."

The article continued:

"At the funeral of Buster Crabbe 150,000 men were present and the coffin was carried by comrades Gary Cooper, Tyrone Power, George Brent and Al St. John.

"It is quite possible that this crime was committed by the KKK. This case is very characteristic of the conditions now prevailing in the United States."

Rep. McDowell (R.-Pa.) pointed out Crabbe is "in the very best of health" and that with the exception of Charlie Chaplin all the film actors named were noted for their anti-Communist attitude.

Robert E. Stripling, committee investigator, said Chairman Thomas (R.-N. J.), might set a date soon for the appearance of Charles Chaplin, who already is under subpoena.

Another Communist propaganda piece distributed throughout Italy was put in the committee record.

It read in part:

"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 50,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation.

"RIGHT BIG AUDIENCE."

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world would understand what we Communists really are.'"

Cooper tapped the witness table while the thing was being read.

"I've never been to Philadelphia but that's a right big audience — 90,000 people," he drawled.

In a more serious tone, he added that this grotesque sample of Communist propaganda abroad was paralleled in much of the Red distortions of facts being circulated in the United States.

Leo McCarey, director of the Academy Award Picture "Going My Way." "The Bells of St. Mary" and other productions with a religious theme, testified the Soviet Union had not paid a ruble for any of his pictures.

"I think I had a character in those pictures they didn't like," he said.

"Who?" he was asked.

"God," the witness replied.

McCarey said he thought the Communist party should be outlawed because "it is not an American party but an agent of a foreign power."

McCarey said the Communist influence in Hollywood appeared to be receding because of the rising public tide of sentiment against the Reds.

Ronald Reagan, youthful screen star and former Navy officer, testified he was president of the Screen Actors Guild, succeeding Robert Montgomery.

Reagan told of finding himself listed in Hollywood as a sponsor of the notorious Communist front, the joint Anti-Fascist Refugee Committee, when he believed he was permitting his name to be used for a hospital drive.

ACTORS FOUGHT REDS.

He said the members of the Screen Actors Guild had done a "pretty good job" in fighting the Communists inside the organization.

He suggested the most construc-

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...step that might be taken to ...inst subversive elements would ... to make democracy work."

Robert Montgomery, 43, the ... witness, pictured a small militant minority group of well-disciplined leftists vainly trying to take over the Screen Actors Guild since 1933.

Montgomery, former Navy officer, recorded his own detestation of Communism as follows:

"Like millions of other Americans I gave up my job to fight against totalitarian Fascism and I am ready to give up my job again to fight against totalitarian Communism.

"I have heard these leftists described as the lunatic fringe but I don't think they're crazy enough to try to get Communist propaganda in any picture in which I was in."

He expressed his opinion that the Communist party is a subversive group and not a political party, just as the German Bund was a subversive group."

GOT PAPER FIRE.

Montgomery listed typical left-wing tactics practiced in the Screen Actors Guild as including character assassination of opponents to the Red party line, protracted discussion at meetings in order to cloud the issue, and

Continued on Page 8.

Movie Probers To Hear Disney

By DAVID SENTNER

Continued from Page 8.

creation of confusion and discord.

George Murphy, another former President of the Screen Actors Guild, testified that when he first joined the guild he found a free copy of the Daily Worker, Communist newspaper, under his door each morning for a year.

The witness estimated there is less than one per cent Communists in the guild although their well-organized disruptive tactics had some influence.

Murphy said there were Communists in the Hollywood studios and at work throughout the picture industry even as they were in every phase of American life.

He said that if he were called on to read any Communist propaganda in a film role "I would 'dry up,' as they say in the theatre, or I would refuse to play the part."

Murphy suggested the following steps might be taken to meet the Communist problem:

Recognition of the fact that the Communist Party is not a political party.

Making public specific information on Communist activities by Government investigative agencies so that Congress can take action.

Telling the American story truthfully in foreign countries with the cooperation of the motion picture industry.

Murphy referred to one instance of the Communist "smear campaign" waged against anti-Communist actors.

Throwaway literature was circulated through the studios in which "Eddie-R o n n i e - and-George" were caricatured as "stooges of the producers."

"It was aimed at Edward Arnold, Ronald Reagan and myself," Murphy explained.

Ronald Reagan-3842

Hollywood Communists 'Militant,' But Small in Number, Stars Testify

By SAMUEL A. TOWER
Special to THE NEW YORK TIMES.

WASHINGTON, Oct. 23—Three Hollywood stars, leaders in the Screen Actors Guild, stated today that their profession contained a 'militant, well-organized, well-disciplined minority" of Communist leanings. They declared that the group was tiny and had made no headway.

The three actors, Robert Montgomery, George Murphy and Ronald Reagan, joined another stellar figure, Gary Cooper, in giving their views on communism in Hollywood before the House Committee on Un-American Activities, conducting an inquiry into the degree of Communist infiltration in the film industry.

Another group of Broadway and Hollywood artists, professing their belief "in constitutional democratic government," disclosed after the hearing that its members had banded together to form the Committee for the First Amendment of the Constitution, to oppose the inquiry on the grounds that it "stifled" the "free spirit of creativeness" and violated the constitutional right of free expression by investigating individual political beliefs.

In an informal news conference in the hearing chamber, John Garfield, actor, and Paul Draper, dancer, acting as spokesmen, listed among the Hollywood members of the new committee Paulette Goddard, Henry Fonda, Gregory Peck, Van Heflin, Myrna Loy and Burgess Meredith; and among the members from Broadway George S. Kaufman, Moss Hart, Olin Downes, music critic of THE NEW YORK TIMES, Minerva Pious, the Mrs. Nussbaum of Fred Allen's radio show, and Louis Calhern, actor.

Mr. Reagan, present president of

Continued on Page 12, Column 2

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Ronald Reagan-3843

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[redacted] COMMUNISTS CALLED A MINORITY

Continued From Page 1

the Screen Actors Guild, along with two past presidents, Messrs. Montgomery and Murphy, described to the committee the tactics allegedly used by Communist adherents in the acting profession but declared that a "very small minority," less than 1 per cent [redacted]ged to that group and [redacted] efforts to gain control had [redacted] completely frustrated.



[redacted] plain their aversion to the Communist movement [redacted] the necessity for applying [redacted]atic procedures in contrast to some [redacted]ood colleagues they indicated an unwillingness to label Hollywood personalities as Communists on mere hearsay without conclusive evidence.

There was a long drawn-out "oooh" from the jam-packed, predominantly feminine audience as the tall Mr. Reagan, clad in a tan gabardine suit, a blue knitted tie and a white shirt

Moves in Other Fields Cited

Mr. Reagan stated that there was in his field, as in virtually every labor organization, at least a small group which had followed policies usually associated with the Communist party. He added that within "the bounds of democracy we have done a pretty good job in checking their activities" and have been "eminently successful" in keeping them from "their usual tactics of running an organization by minority."

"The best thing to do in opposing these people is to make democracy work," he declared in response to committee questions about anti-Communist steps and the possibility of outlawing the Communist party, adding:

"I abhor the Communist philosophy but more than that I detest their tactics which are the tactics of a fifth column.

"However, as a citizen, I hope that we are never prompted by fear or resentment of communism to compromise any of our democratic principles in order to fight them.

"As Jefferson said it better than I, if the people know all of the facts they will never make a mistake."

"Character Assassination" Hit

Preceding Mr. Reagan was his predecessor in the Guild's presidency, the veteran actor, Mr. Montgomery, 43 years old, who created a stir in the crowd as he arrived, conservatively attired in [redacted] brown suit.

[redacted] de- [redacted] on [redacted] and [redacted] character assassination."

"We have had in the Guild, as in other unions, a very militant, small minority, well-organized and disciplined," he related.

[redacted] this minority was [redacted] subtlety, as [redacted] of just a segment, was rightly, all [redacted]ions."

The 46-year-old Mr. Cooper, in a gray double-breasted suit, light blue silk tie and white shirt, appeared at the afternoon session.

In his testimony, Mr. Cooper said that he had rejected a number of scripts because they contained what he regarded as subversive ideas, though he was unable to recall any titles. He said that he had encountered communistic doctrines at various gatherings.

As examples of what he considered "un-American" expressions, he submitted statements made to him that the Constitution of the United States was 150 years out of date and that this country would have a more efficient government without Congress. At the latter the crowd and the committee members laughed.

Mr. Cooper acknowledged that statements distributed by the Communist party in Italy and Yugoslavia which described him as a Communist here, a leader in the class struggle and a mourner of the brutal assassination of a fellow-actor on Broadway were evident and ridiculous fabrications. The actor reported slain was still alive, Mr. Cooper said.

Gulping as he heard himself described as a Communist leader addressing a horde of 90,000 followers in Philadelphia, the tall, former cowboy drawled:

"An audience of 90,000 is a little tough to disregard, but it is not true."

After ten minutes on the stand, Mr. Cooper left and was succeeded by Leo McCarey, veteran screen director, responsible for such hits as "Going My Way" and "The Bells of St. Mary."

Replying to questions about the success of these films in Russia, Mr. McCarey remarked that they had not brought in "one ruble from Russia" because "I think we have a character in them that they don't like."

"Who, Bing Crosby?" he was asked.

"No, God," replied the director.

Mr. McCarey felt that there was some Communist propaganda in some pictures through [redacted]ve characterizations of ban[redacted] and similar figures, but he took issue with suggestions that the industry put out anti-Communist movies, contending that the screen's primary role was entertainment and that, because of its international audience, more enmity would be produced by a display of partisanship.

Richard Macaulay and Fred Niblo Jr., two writers, were earlier witnesses and contended that the Screen Writers Guild was Communist-controlled.

Mr. Macaulay offered the committee a list of members of the Writers Guild of whom he said he was certain or "morally certain" that they were Communists or followers of the party line.

The names submitted by Mr. Macaulay were:

Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner Jr., John Howard Lawson, Waldo Salt, Samuel Ornitz, Robert Rossen, Dalton Trumbo, Guy [redacted]dore, Hugo Butler, Maurice Rapf, Michael Blankfort, Donald Ogden Stewart, John Wexley, R. Millar Dougan, John Collier, Abraham Polonsky, Henry Myers, Marian Spitzer, Paul Trivers, William Pomerance, Richard Collins, Albert Maltz, Melvin Levy, Harold Buchman and Clifford Odets.

Mr. Niblo, describing the Writers' Guild as the "sparkplug and spearhead" of Communist activities in Hollywood, also designated some of the above as adherents of the movement, but added that "I can't prove that any more than Custer could prove the people massacring him were Indians."

In executive session the committee drew up plans to conclude its hearing of witnesses ysmpathetic to its inquiry early next week and to introduce at that time a "surprise" witness and thereafter to summon for testimony witnesses opposing the inquiry, beginning with the writer, John Howard Lawson.

"No official, high or petty, can proscribe what can be considered orthodox," said Mr. Garfield at his impromptu news conference to declare the opposition of the group to the committee's investigation.

Mr. Draper, adjusting that the group's objective was to see that the spirit of free treatment is not stifled by individual members of Congressional committees.

Mr. Garfield distributed copies of the following statement drawn up by the Hollywood branch of the Committee for the First Amendment:

"We the undersigned, as American citizens who believe in constitutional, democratic government, are disgusted and outraged by the continuing attempts of the House Un-American Activities Committee to smear the motion-picture industry.

"We hold that these hearings are morally wrong because any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy. Any attempt to curb freedom of expression and to set arbitrary standards of American[redacted] is in itself disloyal to both the spirit and the letter of our Constitution."

Signers of Statement Listed

In addition to those Hollywood personalities already named the signatures on the statement were stated to include:

Ava Gardner, Dorothy McGuire, Eddie Cantor, Norman Corwin, Cornel Wilde, Marsha Hunt, Paul Henreid, Barry Sullivan, Sheppard Strudwick, William Wyler, Anatole Litvak, Jerry Wald, Norman Krasna, John Huston, Philip Dunne, Doris Nolan, Sheridan Gibney, Richard Conte, Sully Boyar, Philip Dunne, John Houseman and Gale Sondergaard.

In the Broadway group of the committee, in addition to those named, Messrs. Draper and Garfield listed the following:

Agnes de Mille, Jerome Chodorov, Irwin Shaw, Gene Kelly, Hugh Marlowe, Philip Loeb, Leonard Bernstein, Harold Rome, Daniel Seideberg, Cheryl Crawford, Paul Stewart, and Richard Watts Jr., drama critic of The New York Post.

"So far as we know there are

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Ronald Reagan-3844

In This Corner...



By Bill Mardo

A Letter to J. Parnell Thomas

Dear Un-American:

As an alert citizen four square behind your desire to protect democracy wherever it rears its head, may I inquire why you don't investigate the California redwoods? I mean no disrespect, Sir, but my recent trip to Hollywood enables me to give first-hand testimony that the redwoods have deep roots in California. I am concerned.

But I am also concerned at the manner in which some of our best friends have been forced to enact movie roles about sports figures, some of whom had definite leftist leanings.



REAGAN
A Football Hero?

Our good friend Ronald Reagan portrayed the part of George Gipp, Notre Dame football hero, in Warner's story of Knute Rockne. Now Gipp was a good football player but that doesn't break any ice with me because I am told he was just an average person who never expressed interest in outlawing the ommunists. How come Reagan got the part?

And Gary Cooper, another sweet guy who's on our le and the side of the American Constitution which I ve never read (oops!) but will as soon as I finish The untainhead. What Communist in the film industry, I'd e to know, was responsible for compelling Gary Cooper portray Lou Gehrig in the "Pride of The Yankees?" hrig, beside batting lefty, was interested in such Comnist programs like building more playgrounds, combat- juvenile delinquency and ending discrimination. The head of our great Committee, Representative Ran- opposed to such things. So like I said, who forced y Cooper to embarrass himself with the role of Lou rig? I am concerned.

And that isn't all, Chairman Thomas. I Robert Taylor in **"A Yank at Oxford."** He was a in that one. Now everybody knows track is dor Communist Negroes. But somebody took adv Taylor's lack of sports knowledge to get him in ture. I've no doubt there was a Communist con hind the scenes who wanted Taylor to look like Oxford.

Yes, Chairman Thomas, a full-scale investig these sports movies should uncover more than mies in Hollywood. As a matter of fact, I believe investigation is imperative because the Reds a the sports movie as their latest medium. Holl filming the Life Of Jackie Robinson on the scre Everybody knows that getting guys like Robinson majors was a rotten Daily Worker plot which sta years ago.

I understand another Red, John Garfield, use movie named "Body and Soul" to get across so about the Jews. And he even plays a Jewish char what I mean?

Boy, I'd like to see Rankin get Garfield on the chair. He'd tell him a thing or two!

Well, I hope this has been some help to you, C Thomas. Keep up the good work.

. . . And don't forget those redwoods!

Your Faithful Follower,
Red Herri

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uentin Reynolds: Movie Producers Li
Stars But Customers Love the Sl

ıesses Oppose nmunism But ubt Menace

Quentin Reynolds
War Correspondent and Author



eynolds

WASHINGTON

ody can say that the House ttee on Un-American activities is not putting on a good show. Yesterday Chairman J. Parnell Thomas produced Leo McCarey, one of Hollywood's top directors and a supporting cast of actors whose yearly earnings would amount to about $2 mil-

ammed caucus room gasped ighed with complete happis it gazed upon the features ry Cooper and heard his r lazy drawl.
le old ladies sighed ecstati- Bob Montgomery explained e felt about Communism.

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orge Murphy, Ronald Reagan John Garfield (who sat with pectators) helped to make the nce happy. It is too bad that nagnificent cast was not as- led for some cause more y of their talents.

becomes increasingly appar- that the Committee attempts rove that Hollywood is dom- d or influenced greatly by the munist Party is doomed to re. The Committee's own wit- es are disproving the Com- e's thesis.

esterday Bob Montgomery said re is only a small minority in ywood on the side of Com- ism."

nes

Gary Cooper could not recall a gle picture ever made which tained Communist propaganda. Director McCarey did not name picture influenced by Commu- thinking.

As was expected, intelligent nald Reagan stole the show from better known colleagues. Rea- , it was obvious, has done a at deal of thinking on the sub- t in question.

When Chairman Thomas asked n the usual question as to ether he would approve Con- ess outlawing the Communist rty Reagan said:

"I don't want to see any Party tlawed because of its political ews unless you have proof that



George Murphy



Ronald Reagan



R

Film Stars on Parade in Communist P

George Murphy, Ronald Reagan and Robert Montgomery—all former presidents of the Screen Actors Guild—agreed that Communists have penetrated the movie capitol but haven't gone far.

Murphy, estimating that less than one per cent of Guild members were Communists, described them as "a constant irritation."

Montgomery: "I have heard these people referred to as the lunatic fringe. I agree with that definition. But I don't think any of them would be foolish enough to try to inject any of it into any picture I am directing. . . ."

Reagan: "I abhor the Communist philosophy but I hope we never are prompted into compromising any of our democratic principles in order to fight it."

Gary Cooper, a 10-minute witness, contributed: "I never take this pinko mouthing very evi ously because it is not on the level."

Fred Niblo, Jr., and Richard Macaulay, movie writers, testified that Communists and those who "play along with them" had got a foothold in the Screen Writers Guild. But each insisted he couldn't name any individual as a Communist although Macaulay listed 28 names of persons he said "followed the tortuous twists of the Communist Party

rect proof that the American Communist Party takes orders from Moscow. If it did, many thousands of us would go along with Reagan in favoring the abolishment of the party.

Until that proof is forthcoming those of us who make the Bill of Rights our Bible are compelled to treat the Communist Party as we treat any other minority. It must be recalled that the American Communist Party is an organization that has been banned on the ballots of only 10 states. It is perfectly legal in the others.

Intolerable Conditions

A great many of us who worked as correspondents in Russia during the war found working conditions there intolerable; we discovered that Russia was by no means a democracy. We were appalled by the regimented writing done by Russian colleagues in the Moscow press; we were shocked to find that there was no such thing as a writ

"victims" of our capitalistic system.

The fact that we cannot understand how any American (especially one who earns his living writing) can, in good conscience, find the Communist way of life more desirable than our own, does not mean that we feel we have the right to deny such a man his convictions.

Next week a great many writers and directors who have been named as Communists will be before the committee. From a very reliable source I have learned that the FBI has proof that some fourteen of these men are members of the American Communist Party. This proof will be put in evidence.

Then what? If the Committee will then prove that these men actually take orders from Moscow and that they are engaged in a scheme to overthrow our type of government by force no one can quarrel with it.

Entitled To Protection

But there are no indications that the committee (or the FBI) has

tee were shocked when they read the brilliant and sound editorial published on Wednesday in the New York *Herald Tribune*.

The editorial stressed the fact that not even the Committee's witnesses were willing to make the fantastic charge that motion pictures were undermining the American form of government or menacing it by their content.

Ludicrous Attempt

"The attempt made to show that Communism was being permitted to creep into films dissolved into the ludicrous." Such a statement made by the dignified *Herald Tribune* rocked the Committee members considerably.

The Committee is really getting it from all sides, right, left and center. Every lawyer in the caucus room is honestly frightened at the way the Committee is operating. They believe—some of these men are conservative corporation lawyers—that the committe is attempting to do the thinking for the writers, actors, directors and pro-

Ronald Reagan-3846



Murphy



Ronald Reagan



Robert Montgomery

's on Parade in Communist Probe

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Lastly, Director Leo McCarey said neither *Going My Way* and *The Bells of St. Mary* earned a ruble from Russia, because, he ventured, "we have a character in there they don't like."

"Who, Bing Crosby?" asked the interlocutor.

"God," McCarey answered.

Today's specials: Walt Disney, creator of Mickey Mouse, and Mrs. Lela Rogers, mother of Ginger Rogers.

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Entitled To Protection

But there are no indications that the committee (or the FBI) has any such proof. In the absence of such evidence these writers, actors and directors are most certainly entitled to the protection of the Bill of Right., a document which Chairman Thomas really should read some day.

Some members of the Committee were shocked when they read the brilliant and sound editorial published on Wednesday in the New York *Herald Tribune*.

The editorial stressed the fact that not even the Committee's witnesses were willing to make the fantastic charge that motion pictures were undermining the American form of government or menacing it by their content.

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The Committee is really getting it from all sides, right, left and center. Every lawyer in the caucus room is honestly frightened at the way the Committee is operating. They believe—some of these men are conservative corporation lawyers—that the committe is attempting to do the thinking for the writers, actors, directors and producers of Hollywood.

A Welcome Idea

The Committee has asked several witnesses why Hollywood does not make anti-Communist films as it once made anti-Nazi films. It showed quite clearly that it would welcome the making of such films. Newspaper men covering the hearings are wondering if their turn will come next; will the Committee get around to suggesting what the American press should write?

Yes the Committee is putting on a show which is being enjoyed hugely by the spectators but it is a show that is not so enjoyable to lovers of civil liberties. It is using tactics which are very familiar to those of us who worked in Berlin or Moscow.

Hatred of Non-Conformity

The whole spirit which so obviously activates the committee is one of hatred for non-conformity. The Committee members seem very suspicious of any one who does not conform to their own brand of Americanism. They seem to believe that non-conformity means disloyalty.

There was once a gentleman named Thomas Jefferson operating around these parts. It is too bad he isn't around today. He would certainly have a few words to say. Yes indeed.

In Russia non-conformance with governmental ideology is a crime. But Russia has no Bill of Rights. We have.

Ronald Reagan-3847

Coercing Hollywood

A bit belatedly, Mr. Paul McNutt, [illegible] for the Motion Picture Association has grasped the central issue of the movie probe now in progress under the auspices of the House Committee on Un-American Activities. He was, he declared on Wednesday, "shocked to see the violence done to the principle of free speech during the hearings this morning. It became apparent . . . that the purpose was to try to dictate and control, through the device of the hearings, what goes on the screens of America. This is no concern of any congressional committee. It is the concern solely of those who produce motion pictures." Some of the more recent Hollywood witnesses have shown similar dismay.

What aroused Mr. McNutt was a line of questioning addressed to several witnesses suggesting that the motion picture industry ought to produce anti-Communist films. This is, of course, an offensive suggestion on at least two counts. It implies that Hollywood ought to be turning out propaganda tracts a la *Russe*, when the allegation that it has been guilty of doing so in the past is precisely what the industry is trying to refute. Far worse, however, it implies that the industry can escape legislative restriction—or at least the continuance of unfavorable publicity as the result of congressional investigation—only if it produces the kind of propaganda approved by Representative J. Parnell Thomas.

Mr. McNutt is quite right in observing that "you don't need a law to impair the constitutional rights of free speech. It can be done by intimidation and coercion. That is the way of totalitarian regimes which we all hate." The danger, it might be added, is particularly acute in view of the susceptibility to intimidation and coercion demonstrated recently by a couple of his own clients. Movie producers ought to be as allergic to congressional dictation, or even suggestion, as newspaper editors. In a free society, they are, as individuals, the responsible managers of an immensely influential medium of communication. In such a society their management, however faulty, must remain free from governmental interference; it is, indeed, like the freedom of the press (of which it is a part) an essential check upon governmental tyranny. Governmental interference of any sort with the content of films is, therefore, a fatal impairment of fundamental freedom.

Representative Thomas and his colleagues, despite tedious protests to the contrary, have engaged in still another form of attempted intimidation of the motion picture industry. They have permitted witness after witness to accuse individuals in the industry of Communist proselytizing [illegible] supporting evidence. The actors and actresses, script writers, directors and others so accused may or may not be Communists or Communist sympathizers; in the absence of evidence we have no way to judge. The effect of the unsupported allegations, however, is to impose upon the industry powerful pressure to purge them from the payrolls. Interference with the personnel policies of a segment of the press does no less violence to freedom of expression than interference with its editorial policies.

Finally, Mr. Thomas and his colleagues have been guilty, as their predecessors on this congressional committee have been since the time of its inception, of blasting individual reputations without regard for individual rights. This is, of course, peculiarly damaging to actors and actresses whose stock in trade is their popularity. However innocent they may be, they will find it hard to refute accusations which, for all that the committee has taken the trouble to determine, may amount to no more than vulgar gossip grounded in malice or misconception. Their careers may be ruined by slanders in respect of which they have no remedy. The spectacle of Hollywood writers and players denouncing their colleagues in an orgy of self-righteousness has been only slightly less degrading than the spectacle of a congressional committee fostering this brutal contempt for the elementary principles of fair play. As Mr. Ronald Reagan, president of the Screen Actors' Guild, remarked somewhat wistfully: "I hope that we never are prompted by fear or resentment of communism into compromising any of our democratic principles in order to fight it." Yet it is precisely to this sort of compromise that our current commiphobia is leading.

Mr. Tolson
Mr. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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WASHINGTON POST
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Films Told to Clean House

Responsibility for the elimination of Communist influences in Hollywood now rests entirely with the motion picture industry itself in the opinion of Representative Richard M. Nixon.

Discussing the current hearings of the House Un-American Activities Committee, of which he is a member, the Republican Congressman from Whittier said yesterday:

"The hearings have established that the Communists constitute a small, extremely active and potentially dangerous element in the motion picture industry.

HOUSE CLEANING——

"They must be watched but Hollywood must do its own house-cleaning. I believe we will see that house-cleaning in the next few months."

Nixon expressed agreement with Actors Robert Montgomery and Ronald Reagan that "Communism has not been successful in winning over any substantial proportion of the movie colony."

"But it has been successful," he said, "in a certain segment in Hollywood, notably in the Screen Writers Guild which has slavishly followed the party line."

ANSWER——

All persons and groups who have been labeled Communist or Communist sympathizers by witnesses will have an opportunity to testify themselves, Nixon stressed.

Recent developments in Europe, such as the setting up again of the Comintern, make it likely that his committee will recommend certain anti-Red legislation to Congress, the Representative said without giving details.

LOS ANGELES EXAMINER
DATED
OCT 26 1947

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Ronald Reagan-3849

Producers meet with Studio Guild heads over Red policy

Hollywood producers and the actors, writers and directors who make the pictures for the bosses, got together last night to talk over this business of subversiveness in films.

The meeting, held at MGM studio, was for the purpose of giving the creative workers of the industry a first-hand idea of the Red policy adopted at the producers' recent New York conference.

That conference resulted in the dismissal of a number of writers and directors cited for contempt of Congress when they refused to answer the Senate Un-American-ism Committee's question whether they were Communists.

Last night a five-man producers' policy committee explained to seventy-odd representatives of the Actors, Writers and Directors Guilds that in taking such action they had feared they might create a wave of fear in the studio ranks. There was no cause for such a feeling among the workers, said the committee, and the Guild representatives were asked to assure their membership that no Hollywood witch-hunt impended.

The meeting was presided over by Louis B. Mayer, with Joseph M. Schenck, Dore Schary, Henry Ginsberg and Walter Wanger as the four other members of the committee.

Ronald Reagan, president of the Actors' Guild; Sheridan Gibney, president of the Writers' Guild, and George Stevens, president of the Directors' Guild, headed the union delegations.

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EX-93

LOS ANGELES DAILY NEWS
DATED DEC 4 1947

Ronald Reagan-3850

'arade of Stars Continues Today In Movie Probe

Witnesses Include Cooper, Montgomery, Reagan and Murphy

The House Committee on Un-American Activities today co-starred Gary Cooper, Ronald Reagan, Robert Montgomery and George Murphy as its investigation of Communist infiltration in the movie capital entered the fourth day.

Mr. Reagan, sandy-haired president of the Screen Actors' Guild, was expected to open the performance. Mr. Reagan's efforts to settle the prolonged Hollywood jurisdictional strike were described to the committee earlier in the week by Adolphe Menjou.

Several screen writers also were scheduled to take the witness stand today. They included Oliver Carlson, Richard Macauley, Fred Niblo, jr., and Ayn Rand.

Larger Crowds Expected.

The all-star cast was expected to attract even larger corwds than yesterday, when police struggled to hold back hundreds of spectators trying in vain to gain admittance to the packed caucus room of the old House Office Building. Even Chairman Thomas had trouble getting through the crowds into the committee room. He asked for additional police to handle the crowd today.

Stellar attraction yesterday was Robert Taylor, who drew prolonged applause from the audience when he said if he had his way all Communists in Hollywood would "be sent back to Russia or some other unpleasant place."

In other developments yesterday afternoon:

1. Mr. Thomas emerged from a between-hearings executive session to announce that a secret witness would appear Monday to present evidence of espionage involving the Communists. He promised further amplification of a charge made to the committee that confidential information on an Army supersonic plane fell into the hands of the Communist Party via a Hollywood literary agent.

2. Screen Writer Morrie Ryskind, who collaborated on the Pulitzer prize-winning "Of Thee I Sing," testified that the Screen Writers Guild is now "completely controlled by Communists."

Two Called "Sacred Cows."

3. Howard Rushmore, former Communist Party card-holder and now a New York newspaperman, decribed Charlie Chaplin and Edward G. Robinson as "sacred Red cows" of the Daily Worker, who always were given "favorable publicity and a lot of it" in the Communist newspaper.

Paul V. McNutt, special counsel for the Motion Picture Association and the Association of Motion Picture Producers, amplified his views about the committee hearings last night in a radio talk here.

The rights of the press and radio are jeopardized if the "screen's rights of free speech are trampled on," he declared.

"It doesn't require a law to cripple the right of free speech," he said. "Intimidation and coercion will do it. Fear will do it. The motion picture industry cannot be a free medium of expression if it must live in fear of the damning epithet 'un-American' whenever it elects to introduce a new idea, produce a picture critical of the status quo, or point up through a picture some phase of our way of life which needs improving."

Proof of Subversion Denied.

Mr. McNutt said testimony at the current hearings has not produced "one shred of evidence" that the

(See UN-AMERICAN, Page A-2.)

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Ronald Reagan-3851

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Page

Un-American

(Continued From First Page.)

motion picture industry puts subversive propaganda on the screen.

Hollywood, he said, has some Communists who have tried to control labor unions and talent guilds.

"Hollywood is neither unique nor original in these respects," he added. "Communists operate in many communities and many industries and labor organizations and should be exposed."

The president and Board of Directors of the Screen Directors' Guild announced in Culver City, Calif., they are telegraphing House Speaker Martin and Chairman Thomas denying testimony of Producer Sam Wood last Monday. Mr. Wood told the committee that Communists tried to control the guild and that John Cromwell, a director, "tried to steer the guild into the Red river."

Among signers of the telegram were George Stevens, guild president; John Ford, William Wyler, King Vidor and Billy Wilder.

Hughes' Statement Challenged.

Many other denials or comments came from Hollywood today. Producer Sol Lesser said he was not intimidated for distributing an anti-Russian documentary film about 10 years ago. He said Author Rupert Hughes was mistaken in telling the committee Tuesday that the picture "The Truth About Russia" had encountered difficulties.

A group of Hollywood personages including Eddie Cantor, Henry Fonda, Benny Goodman, Myrna Loy, Gregory Peck and others termed themselves "The Committee for the First Amendment" and published an advertisement in screen trade publications. They declared they were "disgusted and outraged" by the Washington hearing which they described as "an attempt to curb freedom of expression and to set arbitrary standards of Americanism."

Mr. Taylor began his testimony yesterday by observing he had noticed an increase in Communist activity in the movie industry in the past four or five years. He had seen movie scripts, he said, "that appeared to me slightly on the pink side."

"Are there any elements in the Screen Actors' Guild that you consider follow the Communist Party line?" he was asked.

Acted Like Communists.

He replied that at general meetings of the guild he had seen actors who, if they're not Communists, work awfully hard at being one." He named Actor Howard Da Silva and Karen Morley, the screen actress, as two who "seem to disrupt things."

His much-discussed appearance in "Song of Russia" was injected into the questioning when he was asked if he had ever appeared in a picture which he considered Communist propaganda.

He responded that he "objected strenuously" to appearing in "Song of Russia." He said he thought it contained Communist propaganda, although some of his friends didn't agree with him. He said he objected to the original script and was as-

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

S

ed.

There was no indication when Committee Chairman Charles Luckman would announce a final decision on either.

Appeals for Support.

He appealed, meanwhile, for the support of every American in the campaign to save 100,000,000 bushels of grain for Western Europe.

In a Nation-wide broadcast yesterday to the Mayors of cities all over the country, asking them to set up local conservation committees, Mr. Luckman declared:

"The people of Western Europe face a winter of want and hunger which it is almost impossible for most Americans to visualize. * * * The people of key countries of Western Europe are in desperate need of wheat for bread to take them through this coming winter."

That wheat can come only if American agriculture, industry and the consumers generally give their "full co-operation" to the drive, he said.

As he made that appeal, the food drive chairman was confronted by a new demand from the distillery workers to consider postponement of the liquor making holiday, designed to save from 10,000,000 to 20,000,000 bushels of grain.

His aides said that while Mr





TESTIFY AT HOLLYWOOD HEARING—Morris Ryskind (left), stage and screen writer, told the House Committee on Un-American Activities yesterday, "you would have to be deaf, dumb and blind" not to notice Communist activity in Hollywood. Another witness, Howard Rushmore (right), said Charlie Chaplin and Edward G. Robinson were "sacred Red cows" of the Daily Worker, Communist newspaper. —AP Photos.

sured the propaganda would be eliminated. A "great many things" were eliminated, he added.

"Do you know if the picture was made at the suggestion of a Government representative?" Committee Investigator Robert E. Stripling asked the actor.

"No, I don't think so," Mr. Taylor answered. "I think the script was prepared before the Government became involved."

Picture Discussed Briefly.

He told the committee he met [illegible] Bartlett one day in the office of Louis B. Mayer, head of M-G-M. Mr. Bartlett, now a Star columnist, was then chief of the Bureau of Motion Pictures of the Office of War Information.

The picture, he said, was discussed briefly, and he gathered that the Government was interested in that film, as well as other pictures being made to strengthen the feeling of the American people toward their wartime ally.

Then Mr. Taylor added:

"If I ever gave the impression that I was forced into making 'Song of Russia,' I'd like to say in my own defense and in case I would look silly that I wasn't forced because an actor can't be forced to make any picture. I objected but I made the picture."

Later, Mr. Taylor told the committee he would refuse to work in any picture with a Communist or any one whom he suspected of being a Communist.

"Life is too short," he observed, "to be annoyed by people who annoy me as much as they do."

Lester Cole Mentioned.

In answer to a request that he name writers he considered to be Communists, Mr. Taylor said Lester Cole was reputedly a Communist but "I wouldn't know personally."

At that point, Robert [illegible] Kenny,

suggested that the Communists send out more Communist writers to Hollywood and "room could be made for them."

The party line, Mr. Rushmore said, was that the movie stars are "98 per cent political morons" and their only use to the party was their bank accounts.

He said he heard Mr. Lawson mention Actor Lionel Stander as "a perfect example of how a Communist shouldn't act in Hollywood."

Garfield Refused Money.

He also recalled hearing Joe North, editor of the New Masses at the time, complain that Actor John Garfield had refused to give him any money and "Joe said that's what happens to the comrades when they go to Hollywood."

After calling Actors Chaplin and Robinson "sacred red cows," Mr. Rushmore said of Mr. Robinson:

"I don't know if Robinson is a Communist, but 10 years or more ago he started joining one Communist front after another and he's still doing it."

Mr. Kenny, counsel for 19 so-called hostile witnesses, heard his own name mentioned by Mr. Rushmore. In listing sponsors of a recent meeting of the American Committee for the Protection of the Foreign Born, which he called Communist, Mr. Rushmore included Mr. Kenny, Writer Albert Maltz, Mr. De Sylva and Herbert K. Sorrell, head of the Conference of Studio Unions.

Mr. Ryskind devoted most of his satire-laden testimony to showing how a man who considers himself a liberal is led into Communist-front organizations and into contributing to the Communists.

Ryskind Quips About League.

His wife, he said, joined the League Against War and Fascism

Menjou [illegible] As Callin[illegible] Friend of

(From Yesterday's [illegible]

By the Asso[illegible]

LONDON, Oct. 2[illegible] leftist Independen[illegible] liament, told new[illegible] troduced Film Act[illegible] to Soviet Ambass[illegible] here during the [illegible] described himself[illegible] friend to the Sov[illegible]

Mr. Menjou [illegible] leaders at a "[illegible] Committee on Un[illegible] ties in Washing[illegible] described Holly[illegible] main centers o[illegible] in America."

Mr. Pritt said, Mr. Menjou [illegible] made at the acto[illegible] 1943, "at a ti[illegible] performance of [illegible] the Playhouse [illegible] aid of the Stalin[illegible]

"They had a [illegible] conversation and [illegible] together," Mr. [illegible] Menjou asked m[illegible] plied with copies [illegible] and was so sup[illegible] letter of thanks.

In the Screen W[illegible] he said, the [illegible] control by pulli[illegible] trick.

"The League s[illegible] he said, had [illegible] ready to present[illegible] veit for his sig[illegible] bership card. [illegible] testified, after [illegible] New York Un[illegible] White House [illegible] league was a [illegible]

Money Diverti[illegible]

Twice, he [illegible] to causes which [illegible] liberal should [illegible] for the defend[illegible] bore ease and [illegible] Mooney. On [illegible] added, he lea[illegible] money went t[illegible]

In discussin[illegible] trol of the Sc[illegible] Mr. Ryskind [illegible] don Kahn [illegible] publication. W[illegible]

"Mr. Kahn [illegible] me," the wit[illegible] talk but I'm [illegible] dren. He's pla[illegible] and our dogs [illegible]

Liberal Lo[illegible] Lampoons

LONDON, [illegible] eral Party Ne[illegible] oday that Un[illegible] Committee on [illegible] ties was itself [illegible] ican feature" [illegible] States.

Commenting [illegible] inquiry into [illegible] munist pene[illegible] industry, the [illegible]

this may sound biased," he ded, "but if I were ever sched- d to work with anyone I even spected of being a Communist would have to be either them me."

Taylor said that 99.9 per cent the people in Hollywood feel t as he does.

He said he believed the movie oducers were doing everything ey can to get rid of Communists. If clearing Reds out of Holly- ood were his own responsibility, movie actor added:

"I'd love to fire every last one them. If I ever produce a pic- re of my own—and I hope I ver do—I wouldn't have one thin a hundred miles of me, the udio or the script."

Producers have to be a little ore "judicious," Taylor added.

Taylor was calm and composed he gave his testimony under e familiar glare of the klieg ghts for busy motion picture meras.

"How long," queried Committee cretary Robert E. Stripling, ave you been an actor, Mr. aylor?"

"I have been employed as an tor since 1934," replied Taylor renely.

Feminine giggles greeted the istinction.

nores Feminine Hubbub

Taylor wore a brown suit with d and white pen stripes for his ppearance on the "congressional et."

He ignored the feminine hubbub is appearance created but was ursued from the room and into he street by scores of admirers.

He completed his testimony in 5 minutes and was escorted from he room by a police escort and embers of the committee staff.

Only one of the autograph hunt- rs besieging the star got an auto- raph.

She was 3-year-old Patti Borgiasz Chicago who now has "Robert aylor" written on her comic book.

Photographers spied pretty little

Ryskind said that under any ordinary circumstances "a crook is a crook" and if he is jailed for obtaining money under false pretenses, everyone cheers.

But if a Communist raises money and doesn't deliver it to the purpose for which it was given, it immediately becomes a question of "civil rights."

"If you complain about it when a Communist is involved," Ryskind declared, "The Daily Worker and Senator Pepper will howl that you are interfering with civil liberties."

Ryskind said he had been a member of the Screen Writers' Guild and was for some time on its board of directors.

"Under the present leadership of Emmett Lavery," Ryskind declared, "I would say the Screen Writers' Guild is completely under Communist control."

Ryskind said that with the exscripts for MGM, he believes that Communist writers in Hollywood are under orders from Moscow not only to glorify Russia but "to distort the American way of life."

He named a number of writers as Communists and declared his own studio had its share.

McGuiness was asked if he believed Hollywood should make

Taylor Comes to Washington and . . .



Associated Press Pho.

. . . IS IDOL OF THE "CONGRESSIONAL MATINEE"—Women spectators—most of them wide-eyed—close in on Robert Taylor (left) as the film star confers with Robert Stripling, investigator for the House Committee on Un-American Activities yesterday.

to feel that they will go along with anyone who prefers the American system." Taylor said.

That brought the audience up cheering with cries of "Hurrah for Robert Taylor."

A few minutes later the screen star touched off another demonstration when he called for the outlawing of the Communist Party and added:

"If I had my way about the Communists they'd all be sent back to Russia or some other unpleasant place."

Thomas rapped for order and cautioned the audience against demonstrations.

Actor and Actress Named

Earlier, Taylor named actress Karen Morley and actor Howard De Silva as "disruptive influences" within the Screen Actor's Guild.

"Does any element in the Screen Actors Guild follow the Communist Party line?" Taylor was asked.

"Yes, sir, I must confess that I have seen this. I am a member of the board of directors and it seems that at general membership meetings some persons act in such a way as to indicate that if they are not Communists they are working awfully hard to be ones."

"Do they have a disruptive influence?"

"It seems so to me. On issues in which there is considerable agreement certain persons start seeming not to understand. They ask questions, raise points of order and so forth and keep the meetings running until 1 or 2 in the morning."

It was then that Taylor said that Howard De Silva and Karen Morley always seemed to be in that group.

Script Writer Named

The screen star said he had never knowingly played on a set

Patti standing with her mother outside the House Office Building and asked Taylor to pose with her.

Patti and her mother, Mrs. William Borgiasz, are in Washington visiting Patti's grandparents, Mr. and Mrs. Arthur J. Janson, 3888 Porter st. nw.

Taylor was followed to the stand by Morrie Ryskind, co-author with George S. Kaufman of the Pulitzer prize winning "Of Thee I Sing."

"You'd have to be deaf, dumb and blind" not to know there are Communists in Hollywood, Ryskind said.

"And even then," he quipped, "if you used your nose you'd know the odor was still there."

Ryskind attacked the Communists for obtaining money under false pretenses.

He told of giving money for the defense of the Scottsboro boys some years ago, because as a liberal he feared "the colored boys were not getting a square deal."

Later, Ryskind said, he learned that a good part of the money collected for the defense of the Scottsboro defendants went to the Daily Worker, Communist Party publication instead.

His information came, he said, from Morris Ernst, New York attorney, and Roger Baldwin of the American Civil Liberties Union.

On another occasion, he told the committee, he raised several hundred dollars for the defense of Tom Mooney and turned it over to a group, apparently authorized to collect.

But Mooney's attorney told him, he said, "My God! You've just given that money to the Communists. They don't really want to get Mooney out of jail. They want to keep him in."

(The Scottsboro and Tom Mooney cases were used for years by the Communists for agitational purposes.)

ample of how the Communist Party operated in Bulgaria, Korea and other countries he did not see how it was possible to regard Communists as anything but "quislings."

Communists should be dealt with as quislings, Ryskind insisted, and added that the Bill of Rights was never designed to protect such quislings.

Ryskind said he regards his next-door neighbor, Gordon Kahn, editor of the Screen Writers' Guild paper, as a Communist.

"We don't talk," he chuckled. "But he's kind to my children and I am kind to his, and our dogs are very good friends.

"This will not increase our neighborly relations, but that's my opinion."

Under questioning he said that if Scenarist Lester Cole "is not a Communist I'll deny that Mahatma Ghandi is an Indian."

Ryskind detailed the long series of name changes adopted for one of the prime "commie" fronts which started in Hollywood as the "League Against War and Fascism."

"I don't know what it is now," he quipped, "It's probably the League to Get America Out of Greece and Henry Wallace Into the White House."

First witness of the day was James K. McGuiness, vice president of MGM. The 52-year-old screen executive, who was born in Ireland, pulled no punches as he slammed away at Hollywood Communists.

Whether they know it or not, he declared, they are agents of a foreign power.

If Congress determines that the Communist Party in this country is the agent of a foreign government, McGuiness said, Congress should recognize it as such and outlaw it.

For his

anti-Communist pictures.

He said he thought more such pictures would soon reach the screen.

This line of questioning was vehemently objected to by Paul V. McNutt, counsel for the Motion Picture Association of America.

"It became apparent, during the chairman's questioning of Mr. McGuiness," McNutt complained, "that the purpose was to try to dictate and control, through the device of the hearings, what goes on the screens of America.

"This is no concern of any congressional committee. It is the concern of those who produce motion pictures.

"You don't need a law to impair the constitutional rights of free speech. It can be done by intimidation and coercion. That is the way of totalitarian regimes which we all hate."

Howard Rushmore of the New York Journal American, who broke

Ronald Reagan-3854